

GASTORB

D i Y
Music Zine

#10

DIY MUSIC ZINE & CD

DO-IT-YOURSELF RECORDING ARTS
ACTIVITIES & RESOURCES
START YOUR OWN LABEL
NEWS, REVIEWS, INTERVIEWS &
HOME TAPER FUN!

© BILL
HILL

BEFORE



Pa's 4-track masterpieces never saw the light of day. No one heard the brilliant lyrical wordplay or the melodic genius lurking behind his desperate stare..

AFTER



Then Pa read GAJOOB and found a whole new world of hometapers getting their music supported and heard by a growing network of people.

**Our eleventh issue is coming
Autumn 1997**

**Along with
The Smell of Success, Volume Two
compilation CD**

**Reserve your copy today
\$7 ppd (\$8 can/mex, \$10 overseas)**

**GAJOOB
ZINE**

PO Box 3201
Salt Lake City, Utah 84110
801-364-5110
gajoob@utw.com
<http://www.utw.com/~gajoob>

GAJOOBZine/CD #10
PO Box 3201, Salt Lake City, Utah 84110
<http://www.utw.com/~gajoob>
gajoob@utw.com

PUBLISHED BY
gajoob media

EDITOR
Bryan Baker

THE SMELL OF SUCCESS

Produced by
Bryan Baker

Engineered & Mastered from various sources by
Ken Lee, Mensh Tracht, Gott Lacht in Tujunga, CA, ElevenShad@aol.com

Final CDR Master by
Doug Diamond, Diamond Disc Audio, Nashville, Tennessee,
ddiamond@bellsouth.net

Manufactured care of
Mike Landucci, Blackbean Placenta Tape Club, bbptc@ix.netcom.com

Featured Artists
Michael J. Bowman, Lords of Howling, Scott Brookman, Doug Michael, Stegor, Ralph Solo, Rotcod Zzaj & John M. Bennett, Book of Kills, Art Paul Schlosser, Murad Blume, Eleven Shadows, Dead Air, Dino DiMuro, Russ Stedman, Plundershop, NOMUZIC, Vanilla Buttshake, The Blind Mime Ensemble, Ken Clinger & Ray Carmen, BB2X4

*GAJOOBZine/CD #10 ©1997 GAJOOB. All rights reserved.
Artists featured on The Smell of Success, Volume One
retain all rights to their individual recordings.*

CONTENTS

Editorial	3
Letters	5
Start Your Own Record Label	9
Mike Landucci Interview	10
Eva-Tone Sound Sheets	15
Lawrence Salvatore Interview	17
Getting Heard	19
Jim Shelley Interview	21
Recording Drums	25
Scott Brookman Interview	27
Eleven Shadows Interview	30
Shure SM57 Microphone Giveaway	33
Make Your Own Damn CD!	34
Larry Mondello Band Interview	35
Cynicalman	36
Contacts & Activities	37
I Quit	49
Reviews	50
The Baaack Page	65
The Smell of Success Artist Notes	66
The Smell of Success CD	67

EDITORIAL

GAJOOB is a magazine for do-it-yourself recording artists. This includes a lot of different approaches by artists doing work in any number of musical styles. Hometapers, garage bands, experimental sound artists, independents of varied stripe, and so on and on and on. Some of you are content with the music as it is, creating masterpieces in your bedroom studios for a seemingly select audience of acquaintances. While others attempt to catch a ride on the star-maker machine at any and all costs.

Whatever your position, if you make your own recordings, or if you distribute, publish, play, promote or follow such things, GAJOOB has something for you.

I've been publishing GAJOOB since 1988 in some form or another. It started off as a local zine with no focus. The first issue included reports on local political protests, a piece on my great, great grandfather a couple of tape reviews, and interviews with local band Da Neighbors and cassette culture icon, Tom Furgas. A laughing Ed Meese and a sobbing Tammy Faye were on the cover. The name, GAJOOB, comes from the Beatles' "I Am the Walrus." A meaningless exclamation, I guess. I intended my little zine to have no real focus; a catchall for whatever interested me.

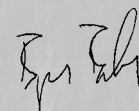
Issue two's focus, however, shifted squarely onto cassette culture. I mailed several copies to people whose addresses I found in Option and Sound Choice magazines. I began getting lots of tapes to review and the third issue was sent out to an ever-growing number of contacts in the cassette underground.

And so it continues, but changes with the times. Sound Choice is no more and Option now holds little of immediate value to DiY artists. Hal McGee's Electronic Cottage has come and gone, though Hal has emerged with his own tape label and a new personal zine (1909 SW 42 Way, Apt. E., Gainesville, FL 32607). And there are others past and present helping DiYers communicate. Baby Sue Review (PO Box 8989, Atlanta, GA 30306-8989; babysue@babysue.com; <http://www.babysue.com>) is from the home of longtime taper LMNOP. Ian Stewart's AUTOREVERSE (PO Box 15579, Columbus, OH 43215; stewart@netwalk.com) has taken up where EC left off and offers an extraordinary resource. And I hear rumors of one or two others lending their voices to what has become a veritable cause for many of us.

And so it continues, but changes with the times. The past few years have seen GAJOOB jumping headfirst into the Internet. I've been publishing a free e-mail newsletter (The DiY Report) 2-3 times each month with reviews, news and whatever else seems important to DiY recording artists. 50 issues and counting! And GAJOOB's website is always growing. Nightly (mostly) news updates, nearly a thousand reviews, the DiY Report archives, a huge repository of categorized links and much more.

And so it continues, but changes with the times. The world of DiY recording gets more active and open to new and better possibilities every day. The Internet has changed the way we communicate with amazing speed. And the new issue of GAJOOB, along with its companion CD, *The Smell of Success*, hopefully captures a little of this exciting world and helps make it a place in which individual DiY recording artists can actively communicate to a growing audience of listeners.

And so it continues...
Bryan Baker, Editor



JOVIAL MILKMAN MUSIC



new impressive consumer products...

The Artist Formerly Known As Russ Stedman
"THE SUBSTANDARD EXPERIENCE"
a new collection of leftovers and covers

Russ Stedman
"RUN DOWN TO THE BUTCHER SHOP AND BUY ME A ROSE"
a new thing with lots of rockin'

...plus much more other different, previous tapes
in big silly catalog.

Cassettes \$5.00 as always.

Jovial Milkman Music
P.O. Box 89224
Sioux Falls, SD 57109

www.angelfire.com/sd/jovial
jovmilk@iw.net

Puhleez don't give up on print editions of your zine. At least do two a year. For those of us who live to see reviews of our tapes in PRINT, the news that you might pull the plug on paper is distressing. Paper is, and probably will always be, more permanent, more "real." The delight of seeing a favorable electronic-review is just not the same, though, of course, they are appreciated too. E-zines are ephemeral, unless the reader prints out a copy. But even that doesn't seem right somehow. It seems like cheating kinda. Two issues a year in print. That's all I ask. Those could be "Best Of's", compiling the greatest moments of the past six months or so. The e-zines could be training grounds, so to speak, for the print edition. I implore you!

Scott Brookman
Richmond, VA

I would be interested to know, after you've been at it for awhile, if the email version helps sell the paper version at all. My own experience w/ TapRoot Reviews is, that it hasn't—on the contrary, I'm beginning to feel that the free internet version actually discourages folks from subscribing to the paper... whadda you think? —allbest

Luigi Bob Drake
Cleveland, OH

Editor's Reply: I've been publishing The DiY Report for nearly three years as a free e-mail newsletter. And it seems to me that, no, e-zines do not translate into print sales. The reason GAJOOB publishes The DiY Report, however, is based on the fact that it is a more efficient way to communicate to a group of people. It costs a fraction of what print costs, plus it's just a whole lot easier to publish. Does this spell the end of GAJOOB Magazine? Hell, no! There's still nothing like holding the printed word in your hand, reading it at your leisure; and rereading it again and again. And, like Mr. Brookman says, e-mail is somehow just not the same.

I've got 6 Spanish rock bands together here in Houston and am going to take them into my friend's studio for recording... 24 track/digital/half analog. Well it's going to be a compilation sort of thing and I think since my friend will do the actual recording that won't be so hard (he does awesome work) the hard part is getting the DAT cassettes to master CD's... What's the price involved.... How about the cd booklet.... I'm designing the layout with Adobe Photoshop and Aldus PageMaker for Windows.... How can i get the booklets printed? I figure the bands will each record two songs at around 4–5 minutes each.... Anyone out there doing DiY pressings of CD's that can help me do this economically?????

Joshua c: mares
Propaganda en espanol zine
Houston, TX

Editor's Reply: See the article in this issue regarding the making of GAJOOB's first ever compilation CD. It's a whole lot easier and cheaper than you might think.

I am responding to your advance review of "Out Of the Tangled Years" by Steve & Kristi Nebel, aka "Nebel." We really appreciate the review, and the positive tone. I find it interesting that no other folkies submit their stuff for review. I guess they're

afraid of getting a bad review, but frankly, some of the folk magazines can be real snobs. We get reviews wherever we can find them. Truth be told, the only recording projects that have paid for themselves in our catalog have been "Longbranch," because it is of local interest, and "Thunder on the Highline" because John, Kristi and myself worked our asses off touring all over the Pacific Northwest every time we had a chance to play somewhere. The point is simply, we ain't in it for the money. There are many times when I wish we could have some money, but it isn't the major motivational factor at work here.

Steve Nebel
Icebird Record Company
Gig Harbor, WA
104363.3434@compuserve.com

Hi, I'm Jon Bartlett of Steaming Toolie, and this is my "Input". My friends Kirk, Jay and I are known under the aforementioned name and seem to have a great time with the good 'ole four-track. We've only really done two songs as an entire group, but



we'd love to do more (if our schedules didn't overlap so much). What we've done so far is record two songs in the comfort of my cement-floored basement. These were all done on a Fostex X-28H model which we rented from the local music store (this small town of Fredericton only has one BIG music store). We used one mic, which Kirk had bought at a pawn shop. I don't know the name of it, and I doubt if it even merits one. For both tunes we did together, "Erase" and "You Stole My Teeth", we made up each song pretty much on the spot. Kirk would come up with a guitar idea and then I would follow with drums. After figuring out our initial idea, the drums would be recorded on track one. The guitar was then added after, followed by vocals and "the miscellaneous track." We have never had access to a mixer, but I think that it would be great to have about 20 friends join us on one track.

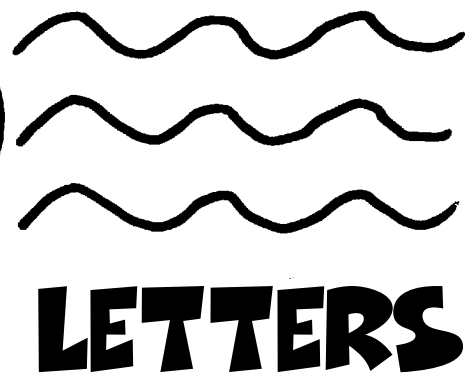
jon bartlett
New Brunswick, Canada

I just read The DiY Report #9... it was very good... As more people have begun to contribute and the magazine has grown in size over the past few months, it has become an essential tool for any hometaper. I feel bad because I wish I could contribute something myself, but I don't really seem to have a whole lot to add to all that has already been said by others so more articulate than I.

You did say you wanted anyone who felt like it to add their thoughts on why they started their own label... I started Ain't Records (a tape only label) in 1989 mainly because I wanted people I knew to have a collection of some songs I'd just written and recorded. I guess I hoped too that somehow the tape would lead me into a career in music... Well, 10 tapes later, I still don't have a music career but my tapes have led me to establish NUMEROUS contacts with people across the nation and even overseas that I would have never enjoyed otherwise.

As word of mouth has gradually (slowly) spread I've sold more and more tapes and made more and more acquaintances... DiY has vastly enriched my own life. It has also recently led to the formation of a band (Book of Kills) which is starting to generate a little excitement in Virginia and that has been perhaps the most rewarding thing of all to come out of my own label's formation...

I guess if I had any advice at all to offer to someone



just getting started it would be (sorry for this atrocious cliché) to just DO IT! I've discovered that almost NOTHING is as hard as it appears to be, especially in music. And although "Just Do It" is indeed a cliché, it has become apparent to me that it is the secret to life. I think it is also extraordinarily important not to get discouraged. If you love what you're doing, don't worry about criticism... Take it with a grain of salt (another cliché... Sorry) and keep doing what you're doing. The people who do make a career in music are the ones who simply refuse to give up. It seems to me if you hang around long enough and have something interesting to offer others, sooner or later people will pay attention to you.

Oh yeah... My other bit of advice to home tapers who want to reach more listeners... FORM A BAND! I know most home tapers are pretty introverted types, but you just gotta do it... I don't care what kind of music you make, you can find others to help you play it. Maybe you'll even have to move to a bigger city or a new city or whatever, but if you want people to hear you have to do what has to be done... It's very simple really.

So that's my two cents' worth.

Lastly, thanks again for what you're doing... It has to be time consuming. I hope you can find the will

and strength to keep it going... This is a very important thing you are doing.

Jim Shelley
Bridgewater, VA
jnipe@shentel.net

Okay i just finished reading the latest issue of electronic GAJOOB and it was pretty hip; keep up the good work..... I got some questions... First off, where do you get flexi disks made?? I want to start a flexi disc label and well, i have no idea where to even get them made!!! HELP ME!!!!

Rayoftday

Editor's Reply: There's a complete article in this very issue on the topic of Flexi Discs and getting them made. Check it out, and have fun!

Bryan! Thanks for an inspiring issue of Electro-GAJOOB. I always look forward to GAJOOB as something different in my workaday, industrial organic chemist's life but the article HOW TO START YOUR OWN RECORD LABEL [see DiY Report #9] by Butch Lazorchak was a real bonus. Hey! There's hope that I could even put out some of my and others' strange spoken word plus noise/music on vinyl or CD. So far just sending out cassDemos type I, dubbed double speed on a cheapo deck. Very informative How2 article. Really appreciate that it gives good places to do business with. Wealth of information gleaned over years no doubt. Thanks to you both, Butch and Bryan.

Ficus strangulensis
Charleston, WV

I just received issue #10, which once again is packed with great material. Thanks for the "how to start a label" section - I've been looking forward to that info for weeks!

By the way, I'm Greg Pohl, and I'm in two garage bands; Dead City Radio, and Cafe Flesh. Cafe Flesh is a yearly project; every time I go to Vancouver, my friends and I spend 3 or 4 days in a basement studio. DCR is basically everything that comes out of my garage near Edmonton. Both bands basically generate ideas by wanking around or jamming. One of us brings an idea, and just starts playing it, and the rest of us jump in, and we write the songs pretty much as we play them. Some of the stuff gets recorded straight to tape; other stuff gets built up layer by layer. We only learn things well enough to commit them to tape; there's no way we could ever "perform" our songs in front of an audience. "Rehearsing a set" instead of "making

music" would destroy whatever creativity we have. Nonetheless, we've been talking about getting our material out of the garage and onto radio and perhaps into stores. Here's our biggest problem, which perhaps some DiY readers may have some insight into:

Can we really expect to sell more than 3 copies of a 7" or CD when we aren't up on stage flogging our stuff? We can try to get onto campus radio, or maybe onto a local compilation, but is there really any hope of finding an audience if we don't do gigs? I'd love to hear about other DiY musicians' experiences.

Before I



the recording session, so you wouldn't know it after just a quick listen. Also, my machine started out with great frequency response, but as it got older, no amount of demagnetizing would bring back the high end. I've seen this happen to an old Fostex X-15 too. Like I say, mine lasted a while, but chances are, any 2nd hand ones for sale out there have been around a while. Another negative - the lines out weren't very loud. I had lots of trouble trying to get a reasonably clean mixdown out at a decent level. (There are some tricks I learned, like splitting a signal, and running both back into the inputs, and then adding those to the tape output, to boost a particularly quiet track).

It did have its good points: recording at regular cassette speed allowed me to mix 4 tracks down to a stereo tape deck, then pop the tape back into the 4-track and add 2 more tracks. I did a lot of pretty complex stuff in this way. Also, it has enough lines in and out that you can do some pretty complicated remixing, with just a couple guitar pedals. I would run one track through a stereo chorus, and double another with a digital delay, and then run the dry and the delay lines thru different effects like flange or phase or whatever, and pan them around to fatten up the sound. They're pretty versatile machines when they're in working order, but as they wear out, the sound goes downhill fast. Be careful!

Greg Pohl
Alberta, Canada

I've just been given a copy of electronic GAJOOB, and I'm glad I was. I'm a 42-year-old musician who's been making home albums since 1970. Even though I keep getting better and better, I've recently finally given up on the big-time music biz, deciding "screw 'em... I'll do this for my damn self."

Well, you've given me a little hope

that maybe I can get my music (of which I'm real proud) out to some people in spite of the big corporations' disinterest! Great — and thanks.

Author unknown

You asked for responses to your CD project: merely doing it yourself is not a discriminating enough criterion ANYMORE for me to purchase, or, more and more, to contribute...

Two reasons, I think:

1) Doing it yourself is a criterion based on form, not content; and it just so happens that my taste (and I speak for no one but myself) depends on the

latter more than the former: how you've done what you've done interests me far less than what it is you've done — a piece for solo sax, for example, interests me because of whether or not the piece sounds pleasing/good/whatever, not because of whether you wrote it while standing on your head or whether an alien dictated it to you (though I admit that those two particular instances of how do in fact interest me — but would do so only initially).

2) Doing it yourself used to indicate a sort of rebel independent spirit and usually rebel independents turned out interesting stuff; but with current technology and cost, that indication is no longer the case. (Could be the consequent never really held either — some rebel independents are really dull).

3) I guess there's kind of a third reason, connected to the second. Because of the technology and cost, there is just SO VERY MUCH do-it-yourself product these days, there HAS to be other criteria for discrimination (otherwise it's like a book library — as opposed to a film library)

chris wind
Ontario, Canada

Editor's Reply: The series of compilation CDs GAJOOB is publishing in conjunction with the magazine will cull a diverse range of tracks from releases submitted to GAJOOB for review, hopefully not only giving readers an opportunity to hear the sounds they are reading about in the zine, but also serving as a document to DiY recording in general. See elsewhere in this issue a more detailed summation of what we did to get the CD made.

While I understand Chris' point about content being the criteria and not how the content was produced, I do think that the work of DiY artists needs and deserves a focus in the music world — especially now that DiY and lo-fi and a whole slew of other descriptors are becoming catch-phrases and music business fodder for sales. I think it's important to shine the spotlight on artists who believe creativity is its own reward, so, my definition of DiY does make it a very important criterion for recording. It's a personal medium of expression; and for those of us who take music personally (and that's pretty much everyone) that's very important, indeed.

You know, I can't help but read all this stuff in The DiY Report about CDs and records (and let me make it clear that my band is in the process ourselves of having a record pressed) and wonder why so many of us refuse to consider homemade cassettes as legitimate mediums for artists to distribute their music on. I know we all SAY cassettes are cool, but of course there's nary a one of us (it seems) who won't jump at the chance to reproduce our stuff on vinyl or digitally.

Cassettes remain the only truly democratic sound medium throughout the world... There's still an awful lot of folks who look at record players as luxuries... Because just about anybody who cares anything about music has at least a cheap portable or box. Record companies still don't seem to be able to kill cassettes off the way they did records because cassette players are so damned pervasive, so convenient, so cheap, so DEMOCRATIC DAMMIT!

Maybe one reason so few people buy cassette artists' material is because they've been brainwashed for years into thinking that anything that doesn't bear the official stamp of quality... That is, issuance on a record or CD... Is somehow inferior... and of course much of it is. (However, need I point out how much vinyl/cd stuff is also utter crap?) I'm finding it more and more difficult myself to listen to all the super-produced product issued in incomprehensible numbers day after day by various large and smaller companies... somehow it just doesn't seem 'real' to me, whereas so much of the music/noise I hear by cassette artists, regardless of sound quality or performance levels, is unequivocally genuine and sincere.

Guess in the end it all comes down to cash, doesn't it? And that's a damned shame. Oh well...

Jim Shelley
Bridgewater, VA

Editor's Note: For those of you who have wondered about the validity of participating in co-op CD projects which ask you to pay a portion of the production costs in return for a number of CD's, here are some straightforward comments from a record label which has done that before.

The only time you should consider parting with money for a deal like this is if you are entering into a truly cooperative venture with other bands. We at Watershed coordinated something like this a couple of years ago. We had 14 bands on a CD, each band paid 150 pounds and got 50 copies in return. We then sent off around 200 copies to radio stations and record companies. We also sent press releases to industry publications like Music Week. From the article in Music Week we had enquiries from all round the world. The CD was played on a number of UK radio stations and we received good feedback from most of the record company people. It is difficult to tell whether the CD helped any of the band's careers. One band is now signed to a national independent record label and has just released its first single. Most of the others have split up or are still doing what they were doing before the CD. One thing we have learned is not to put too many different musical styles on one disc. If we get enough interest then we would probably do it again, but this time we would probably release a number of CD's, each one concentrating on one particular style.

James Perrett
Watershed Studios
Portsmouth, UK

I've just discovered The DiY Report a couple of weeks ago and I must say that I've never before found anything else so helpful and informative on the net as this. It really is great to read through this wealth of tips and information. It has certainly opened my mind to what's going on out there in the world of home recording. I don't get to hear much DiYing going on here in Dublin, Ireland. At the moment I'm still catching up on the back-issues and am looking forward to reading issue 22 on. I'm a devoted home recordist myself and am working on a very time consuming project at the moment, which I hope to have completed within the next few months. Thanks again for providing such an

excellent service. Talk to you soon.

Dave Lowndes
Dublin, Ireland

Thanks for reviewing my "Nice, Nice, Very Nice..." Cassette. It made my day to find out that someone had enough balls to give my easy listening music a bad review! You are one of the two magazines that would even review it! The other guy liked it... He was the editor of *Ink19*. And it was stuck in his car's tape player for like a month or something... hehe. So anyway... I'm sending you my new band's tape. Please review it! The band is called "Tepado!" Which is a slang term for a toilet that is so full of shit that you cannot flush it. I play the six-string bass & sing. So thanks again.

Sir Millard Mulch
Venice, FL

What a pleasant surprise to find the electronic version of GAJOOB in my CompuServe mailbox. Even more pleasing and surprising was seeing all the old hometaper folks still at it. To think that Hal McGee could publish Electronic Cottage on the internet today, it really would be an electronic cottage. Whatever happened to Donald Campau? I just listened to his tape from like 1989 the other day. I had also just listened to an old Ray Carmen tape when I got the first GAJOOB (#29) in my e-mail.

The review of *Lo-Fi Superhighway* in Alternative Press netted me some DiY type correspondence, but I would think a mention in the new GAJOOB would work wonders. Imagine when we'll be able to collaborate on song and sound over the internet, trading .wav files like we trade tapes now.

Which, by the way, I was disappointed to see so many "DiY" or "Hometaper" types NOT willing to trade. Oh well. Do you have any new music? I'd love to hear it. Take care and keep up the great work.

MJB
Cold Spring, NY
76365.400@compuserve.com

Editor's Reply: Hal's been busy of late with his own recordings and tells me he plans to mail hundreds of tapes out this year. Don Campau is still hosting the father of all hometaping radio shows on KKUP Cupertino. He can still be reached at: PO Box 23952, San Jose, CA 95153. As to the question of hometapers not willing to trade, I believe that if you asked many of them, most would trade. I suggest anyone who's wanting to trade their own home recordings with others to start writing and asking. Finally, my own music output has taken a turn for the better as I've recently gotten back together with an old recording buddy and we're working on some new stuff.

Thanks for the kind plug in DiY #23 (been busy and haven't checked in lately). I'm fascinated by the fact for all the recordings I get, I've only heard a few of those sent to you. It seems we are both missing out on a "universe" of DiY music... but at least we can read each others' reviews!

Jim Santo
Jim Santo's Demo Universe
Sunnyside, NY

I loved your recent review of the Carmen-Clinger "Hopes & Fears" tape. Your comment: "It has a feeling I'd like to hold onto, wrap around me, to know what it is to be alive, really," actually comes closer to describing "my goal" in music than I've ever heard before. Hopefully Ray and I can continue to achieve that when we work together in the future.

ken clinger
Pittsburgh, PA
clinger@duq2.cc.duq.edu

What a surprise (a pleasant one) to find a letter written by MJ Bowman, who I thought had dropped out of the hometaper scene a long time ago. I just wanted to respond to his comment about some DiY artists not willing to trade. Just for the record, even though I charge for my tapes (like most do) I am MORE than happy to trade with fellow home tapers! I've been doing this for so long that I just take for granted everyone knows that. Obviously that's not always the case. However, I do know that many home tapers are always willing to trade. That's how most of us get our exposure, anyway.

Ray Carmen
Canton, OH
ab704@acorn.net

I agree completely with Ray Carmen's recent comments encouraging tape trading. In fact, his name has been on my list of DiY artists I've been meaning to check out, for some time. Now that I know he's interested in trades, I'll be firing one of my tapes off to him. I live in Canada, so it's a bit of a hassle to get a foreign money order together to buy a tape. Add a \$3 service charge on to the exchange rate, and somebody's tape ends up costing me \$10. So, when I run through the GAJOOB, I tend to pass by a lot of interesting reviews of tapes when I see that they want a few bucks instead of swapping for another DiY tape. I encourage all home tapers out there to swap tapes with other like-minded musicians.

Greg Pohl
Dead City Radio
Alberta, Canada

Hey there! By now you've hopefully gotten a little package from us (The Evolution Control Committee) and I don't believe I really put any sort of letter with it... but I just wanted to say I've been getting your DiY list for a while now, saving every copy, and enjoying it quite a bit. I don't believe you've done a paper version of GAJOOB for a while now, and while I'm sorry to see that languishing I'm glad to see the energy carried over onto the net!

In the Where-Are-They-Now department: Anyone remember MICHAEL GONZALEZ — Plastic Eye Miracle, The Bill Jones Show, Ooh-Ooh Music, Pop-Cult Zine? From Canton Ohio? He's running a gag gift company now... makes sense, huh?! He also is still cranking out music, in the form of rockabilly (The King Dapper Combo), surf music (The Surfaholics) and, uh, something else (The Hillbilly Varmints) which I haven't heard yet. All have CDs available. If you want to get back in touch, his address is the same: P.O. Box 2707, N. Canton OH, 44720.

Mark Gunderson

The Evolution Control Committee
ecc@gnu.ai.mit.edu
<http://www.infinet.com/~markg/ecc.html>

This is Russ Stedman, I used to write reviews for your zine and bother the s**t out of you on fax machines. Just recently got an e-mail account at a coffee shop & found GAJOOB on-line. Cool! I am going to be sending you a tape for review soon, still doing it! Hope to hear from you.

Russ Stedman
Jovial Milkman Music
dweeb1@iw.net

[Regarding the Smell of Success] Is there any reason for the exclusion of cassette culture icons such as Don Campau? Where is Zan Hoffman?

OTOH, the collaboration between Ken Clinger and Ray Carmen is one of the most crucial events in cassette culture, and their *Hopes & Fears* has never been more than ten feet from my tape player since I got it!

Editor's Reply: There are actually dozens and dozens of artists I would like to have and am still hoping to have appear on future comps. If I can make enough back to pay for another one, I'll be doing more. To name just a few: YOU, Don Campau, Al Perry, Lawrence Salvatore, Peter Tonks (Cowtown), John Bartles, LMNOP, Joe Newman, Kevyn Diamond, Heather Perkins, Cane, Wallmen, Evolution Control Committee, Eric Hausmann, Hal McGee, Harsh Reality, Sound Theater, Lord Litter, Magic Moments at Twilight Time, Alien Planetscapes, Screamin Popeyes, and on and on and on.

How many more can we name? We both could probably fill a page with essential cassette/DiY artists. I think this comp is a good START. I hope it's not the last. In any event, one CD could never be a definitive statement on what is going on in DiY recording environments. I only hope to show what a few people HAVE done and maybe inspire a few more to do something themselves.

Do you have any information on how to record a good demo tape? I'd really like some, thanks.

MONGRULE
JKTW17C@prodigy.com

Editor's Reply: I see this question all the time. A good place to start for recording tips on a small scale would be the alt.music.4-track newsgroup. Lots of techniques are covered and there are some very knowledgeable people on there. There are also more professional-oriented newsgroups which may cater more to what you're going for.

But I would caution you about looking for any sort of definitive answer to recording a good demo. Really the question is a loaded one 'cos it totally depends on what and to whom you're demoing. Your basic garage band looking to score a gig at the local frat might get by with a totally different type of demo approach than a solo artist looking to find a publisher. So really what you should be doing is developing your craft and striking at interesting opportunities as they come along.

I am replying to Mongrule's question of how to record a good demo tape in the #48 issue of GAJOOB's DiY Report. It's obviously a rather vague question, as we have no idea what kind of music you are doing, what sort of equipment you are using, or what the purpose of the demo is. In my opinion, most demos should adequately represent the music (or noise, as the case may be!) that the person is trying to get across. If you find yourself constantly apologizing for what is on the demo, or using phrases such as "Well, this was supposed to sound like —, but I guess it didn't really come out that way", then it's probably not a good demo.

At my recording studio, people recording here are forbidden to use the word "demo" (not really, but almost!). I try and dissuade people from using "demo" as much as possible, as the word seems to connote something that is half-baked, rushed, or not done as well as it could have been. I like to tell them that we only record masters here! We get better results that way, I think.

If you want more specific or technical answers, you'll have to ask more specific or technical questions. Good luck!

On another note, I noticed that there was a lot of usage of the terms "cassette culture" and "cassette artists" when discussing GAJOOB's *Smell of Success* compilation CD in the exchange between you and Dan Fioretti. While most everyone knows that I am fully supportive of any kind of cassette culture and have participated in it for quite some time, I would like to encourage GAJOOB and the (hopefully) ongoing CD series to continue exploring DiY artists who may not necessarily work within the traditional cassette culture framework. To me, cassette culture is a small part of DiY. No matter what equipment or form of distribution someone is using, be it a Toys'R'Us plastic guitar recorded through a Radio Shack mini-cassette or a duduk recorded on a Studer A80 16-track 2" r-t-r, it seems to me that as long as people are doing things for themselves on their own terms with their own equipment, that is DiY.

Ken Lee
Eleven Shadows
Encino, CA
Burglar@primenet.com

Hi Brian, Just found you on the web and glad to see you're still going strong. In case you don't remember me, I appeared on the first two GAJOOB tapes a few years back, and still remains one of my great honors I have enjoyed. The first tape especially, is still coveted by many friends and often has to be stolen back out of someone's car cassette deck while they're not looking.

Scatman Meredith
SKATMEREDITH@msn.com
Rockland, DE



People have asked me how I got around to starting my own record label, Squealer, and the answer's really pretty simple; one day I just did it. After mulling over the idea in my mind for a number of years, (and mostly fantasizing about the vast fame and fortune I would accrue), the day finally came where I just said I was a record label. It's sort of like quitting smoking; you think about it for years, and then one day you just do it. And starting your own label is quite a bit simpler than quitting smoking; all you really need is an idea, a bit of imagination and a little bit of money (had any good rear-end collisions lately?) and you're on your way.

Just as if you were deciding to do a fanzine, start a band, write a novel or bake a cake, starting your own record label takes a certain amount of commitment. Not necessarily a lot of commitment, but some. Slowly but surely over the last three years, Squealer has been able to put out records by an increasingly well-know bunch of folks including Geezer Lake, June, Bicycle Face and the Mind Sirens, largely because we're committed to the idea of making a label work (and translating our hobby into a full time business). When you start your label, you may not have such lofty ambitions, and that's OK. Just remember that if you do have lofty ambitions, it'll take hard, sometimes tedious, work to put them into effect.

The amount of work you put into it, or the amount of work you want to put into it, can vary from person to person. A record label can be as complex or as simple as you want it to be. You don't have to start off with the idea that you're going to be the next Sony or Warner Bros., in order to have a record label that's successful and fun on your terms. Many labels start up as something fun to do, and only later start getting serious. If you're a music fan, don't let seriousness (or a lack of it) get in the way of something that could be a satisfying experience.

Money, or lack thereof, seems to be the main factor in scaring people off from starting their own label. However, you'd be surprised how inexpensively you can get started, and if you've got the motivation and the talent, a lack of money shouldn't hold you back. Some of the most vibrant and exciting record labels around started off as tape labels, some of the best examples being Shrimper Records in California (the original home to bands like Refrigerator and the Mountain Goats), Washington DC's Teenbeat (the first Unrest releases were all on cassettes) and DC's Simple Machines.

Before you reject the tape idea, remember a few things. If you play in a band, recall that the first recordings you did got passed around as demo tapes. Give the tape a name and you've got a label started right there. Tapes are the quickest and easiest way to get your stuff out fast. Plus, you only need to do up as many copies as you need at any given time, without large extra quantities taking up space in your house. With a little imagination, a tape can be packaged in such a way that it becomes a vibrant piece of work on its own, like the Mag Wheels tape put out by the Wifflefist collective from Raleigh, one of whose principles is Skip Elsheimer.

"We are aware that tapes are very limited in appeal", says Elsheimer. "The quality of tapes is in question and there certainly is a deluge of mediocre to really bad tape releases out there. BUT with the proper equipment and a knack for novelty, a cassette release can be a lot of fun. Mag Wheels is an example of that. We mastered a high quality cassette and use a professional dubbing deck for all of our cassettes. We also only use chrome cassettes. We have several tape only releases that we could never afford to put out as vinyl or CDs. We can create cassettes on demand (keeping our inventory low) and have longer releases (60 to 90 minutes) compared to vinyl."

Besides being able to pick up blank tapes almost anywhere, you can order them in bulk from distributors, at a variety of lengths, for cheaper prices than you can get in the stores. Try Discmakers in New York (1-800-468-9353) or Acme in Chicago (1-800-826-2263) for catalogs and prices on bulk blank tape.

After getting your feet wet with tapes, you're ready to move up to the big leagues, real vinyl 7-inch singles! In a crazy twist of fate, the 7-inch has

pressing plants will except music mastered on a cassette, but they're much more likely to require a DAT or 1/4" master (some places will accept music on a videocassette, which is an excellent format to record on, but some won't, so contact them first to see what formats they'll accept your recording on).

So, your first expense is going to be getting your music on a format acceptable to the pressing plant. (Don't plan on buying a DAT recorder unless you've got a lot of green. They cost around \$1000-\$4000 dollars for a cheap one!) Once you've got your master, you send it off to a pressing plant, where they then make another "master", this one a plate off of which they press the records.

There are companies that only do the mastering part of the whole record making process, and while they are a bit more expensive than getting the mastering done by the pressing plant, you'll get more attentive, better quality work. Try John Golden Mastering at (805) 498-3490 or K-Disc at (213) 466-1323. "John Golden pretty much knows how I want everything to sound", says Todd Goss at Jettison Records, "and he's been in the business for about 25 years. He's made tapes that I sent him, that

START YOUR OWN RECORD LABEL

by Butch Lazorchak

become more popular at roughly the moment in recorded music history when many people have started getting rid of their turntables, or at least letting them collect dust. In fact, the rise of 7-inch releases has probably been one of the main things that has kept turntables around. Seven inch singles are popular for a number of reasons: they've got a "hipness factor" related to their relative rarity and collectability, and they are certainly the cheapest "legitimate" recording that radio stations and magazines will actually play and review (don't get me wrong, local magazines and radio stations will play and review your tape, but for the most part, if you send a tape to an out of town media outlet, or even a large local radio station or newspaper, it will be ignored faster than a 5 day old doughnut).

Like anything else you attempt to do, 7-inch singles can be as cheap or expensive, as elaborate or as simple, as you want them to be. There are several steps to the 7" making process. First you have to have a "master" recording of your music. The cheapest and easiest way to master your music is to do it on a boombox at your house, but you'll risk having the music drowned out in a mush of hiss once it's transferred to vinyl. A more expensive, but more common, way to do it is to master it on to a DAT cassette or a 1/4" reel to reel tape. Some

originally sounded terrible, sound good! He's done work for just about everybody, including most of the SST and a lot of the Sub Pop, and he's also mastered Men At Work and Air Supply!"

Most of the pressing plants offer package deals that include everything, including mastering (but not cover artwork) for a set price. United Records in Nashville is one such place, where people like Teenbeat Records have gotten much of their work done. United has packages that start at around \$330 for 300 records. Prices get cheaper, per piece, the more that you order (for example, for 1000 copies, the price is \$488.00, or .49 a piece. The price per piece for the 300 records is \$1.11), so if you have more money up front, you will save in the long run (if you think you can sell 1000 copies), but with a smaller amount of money you can still put out a record. United will press as few as 100 copies of a single, though some have minimums of 500. Contact United at (615) 259-9396 or Nashville Record Production at (615) 259-4200.

Other pressing plants will include the cover artwork with the deal. Erika Record Pressing in California (310-926-8992) has a package deal for 1000 singles that includes a 4 color cover for \$1119.00. (Erika is the place where Sub Pop does their singles and

vinyl). You can also get the cover art done at various printshops like Barefoot Press in Raleigh, who have specialized in doing artwork for 7" singles for a number of years, including work by such local luminaries as Merge and Jettison. Contact them at 1-800-229-1164. The covers of the singles can be more expensive than the actual pressing of the records. Multiple colors or complicated designs can really eat up the cash, so consider how you could achieve the same effect by doing it yourself.

Doing the covers yourself has the advantage of saving a lot of money, as well as adding a personal touch. I've seen screenprints, woodblock prints, cut and paste and simple copy machine jobs, some as eye catching and aesthetically pleasing as any print shop job. As with any other aspect of putting out your own stuff, your own creativity can be a valuable asset (it doesn't hurt to surround yourself with talented and enthusiastic friends if you're short on artistic skills).

The next step up from the 7" is a full length LP or a CD. Believe it or not, a 12" vinyl record costs as much to make as a full length CD, and despite what you may think, you can get CD's made for less than \$2.00 a piece (cover art and jewel boxes included)! Unfortunately, most CD pressing plants do a minimum of 1000 copies of a CD, so your original investment will be close to \$3000 dollars; out of many people's price range, but not a lot when you look at the big picture. CD single length releases can be cheaper to manufacture than a full length CD or LP.

CD's are obviously the format of choice these days, so if you've got the money, you should probably look at them as the way to go (I personally don't have a lot of experience with CD's, but try Erika Records, Discmakers, Discovery Systems at (614) 761-2000, American Helix (800) 525-6575, and there's even a CD pressing plant in Burlington, NC, AMI.

Those are some of the mechanical basics for starting your own label. There are of course many other aspects of running a label, like advertising, promotion, getting people to listen to your stuff, mail order, etc. Perhaps in future articles we'll tackle some of these questions. Good luck, and start pressing!

Butch runs Squealer where you can find all sorts of DiY-oriented releases. Find them at PO Box 229, Blacksburg, V A 24063-0229. Email: madnbut@swva.net. Or on the web at <http://www.mai.coml-squealer>.

Paid Advertisement

SO, we talked to the accountant and she said that the old cash flow wasn't quite happening. Despite a number of options (including, but not limited to, extortion of high government officials) we decided to take the suicidal route and offer some of our back catalog at absurdly low prices. We want the stuff in the hands of the people who care (that's you), rather than taking up space in our warehouse. So, for a limited time, get all 10 of our 7" singles and an LP copy of the Mind Sirens Decatur Cherry Smash for only \$10 postpaid.

Don't worry that you may be taking advantage of us. No, really, it's our pleasure. 7" singles from Baby Igor, Joe the Fireman, Milk Badger, Bicycle Face Geezer Lake, June, Refrigerator, Stigma, Yak! and the Industrial Folk compilation, plus, the debut LP from Chapel Hill's the Mind Sirens, all for \$10 postpaid.

Supplies are limited on some items, so act fast (if we run out of one or two of the singles, the offer remains the same, you just get less stuff. That's why you've got to MOVE, MOVE, MOVE!).

Of course, we've also got the new Spatula CD that you're drooling over (*Under the Veil of Health*), the Skitchhead split 10" with Minerva Strain and H.M.S. Cervix as well as Rake's new CD, *G-Man*, and some other stuff that we'd love to have you pay full price for.



Checks to Squealer.
PO Box 229
Blacksburg, V A
24063-0229
madnbut@swva.net
<http://www.mai.coml-squealer>

Paid Advertisement

Mike Landucci runs a small indie label called Blackbean Placenta Tape Club in Ventura, California. One characteristic of the label which I find particularly cool is Mike's do-it-yourself approach when it comes to packaging and otherwise putting together his releases; CD's with handwritten covers, as well as hand-painted and otherwise hand-assembled record covers, Xeroxed artwork and the like. And the music here is equally homespun; raw, capturing that elusive and enigmatic first spark of sonic magic. In this interview, Landucci reveals a whole lot of details about running a small label, from getting your stuff made to getting it "out there," Mike's perspective is refreshingly real world and to-the-point.

GAJOOB: What does the tape club do?

MIKE LANDUCCI: The "Tape Club" part of Blackbean and Placenta Tape Club is not actually valid anymore, at least in the physical sense. I primarily release vinyl and CDs. But I maintain that part of the title for theoretical and historical reasons, i.e.: I try to run my label like the tape label it started out as. Very little advertising, homemade packaging, low prices, and limited pressings are all a part of the BBPTC marketing scheme, er, I mean, mystique.

On the phone yesterday with Jim Rao (Orange Cake Mix) he told me how he thought it would be really cool to start a subscription mailorder that released a new tape every month. Kinda like the cake (or wine or chess piece or whatever) of the month series you see advertised on late night TV. I agreed it was a great idea — it was, in fact, how my label started. If you look in a '92 or '93 issue of Flipside magazine you'll see a small ad begging people to join our CLUB and receive a neat tape in the mail every month. Not a single person subscribed. Of course part of the problem was we naively advertised in Flipside. And I'd yet to learn of all the excellent tape labels around the US (Catsup Plate, Cactus Gum, BMH, Flannel Banjo, Doormat, Union Pole, et al.). So feeling totally defeated by what I saw as people's complete lack of interest in the tape format, I trudged on into the vinyl and CD market...

GAJOOB: Care to share any words of wisdom for other people looking to do the same?

MIKE LANDUCCI: When you start a label make it a primary goal to spend as little money as possible. Many people seem to start a label and say: "Gee, I'm gonna start a label and the first thing I'm gonna put out is a 7-inch by band "A". And since I know band "A" is so good and all my friends love 'em and zine B loves 'em and label C put out their last CD I'm sure I'll have no problem selling 500 or (usually) 1000 of this single. And since I can count on that money coming in I can afford to do full-color printed covers and get the vinyl pressed wherever I want and since the 7-inch is gonna be so good and everyone's heard of this band I don't even need to worry about getting orders from distributors in advance. In fact I don't need to worry about distribution very much at all. I'll probably be able to sell all of these locally and of course I'll give the band like 200 copies as payment."

This is the type of thing you hear all the time from people who try to run labels and 99% of the time not one ounce of what they expect comes true. Nobody's heard of their band, nobody likes them, no distributors want to carry their record and their local fan base will buy maybe 10 of them. The band will be giving the 7-inchers away at shows to every person who tells them they want it. And you'll be stuck (and deeply in debt) with 775 7-inchers of band "A" who has now decided they are breaking up. You'll resort to begging zines to accept the records has a gift from you and include them in their zine. You'll become very charitable all of the sudden and start giving them away to homeless people and local thrift stores. You might even be foolish enough to repeat this process for the rest of your life because you don't have anything better to spend your money on. Don't laugh. A lot of labels are based around some bored rich kid with no musical taste. In fact, all the majors (and MTV and McDonald's and Nike and...) are based around millions of rich kids with no taste, but that's another story...

The bottom line is this: Start very small. If you run out of records and there is an immediate demand for more, you can always press more. Before you've even manufactured the record ask yourself, "how many copies can I count on

distributors and mailorders wanting?" (Do not count on getting any direct mailorder business — it takes a lot of time, money, and effort to get these sort of sales up and running). The answer might be a bit depressing at first. 100? 150? 50?! Learn how to do very limited initial pressings at an affordable price. You may end up only selling 100 of a 7-inch. Maybe the band is brilliant, but no one else cares or notices. So what! You can sell 100 and still make a small profit and have put out a great record that you could easily and cheaply repress if people want it. If you're at all like me then the satisfaction of having just one person write you and say, "Wow, I loved that 7-inch," will have you beaming for weeks.

But you don't need to waste a small fortune to have this effect. I'm pleased to say that I'll probably do this label the rest of my life because I have really searched and found the lowest prices on getting records made. (And if you know of even lower ones then please let me know!) And here now is this info for you, gentle reader. Go start your own fucking revolution and if you ever have any questions drop me a line at bbptc@ix.netcom.com or send mail to 1242 Meta St., Ventura, CA 93001.

Record pressing plants:

Have each of these places send you a price list so you can see for yourself who's the cheapest:

UNI - this place is great cause you can get as few as 50 records done (7-inch, 10-inch, 12-inch) without paying a service charge. The quality is pretty good. This is the place you want to use for 7-inchers. They're located in New York, but they will ship your records however you want them to. Even the ultra cheap Special 4th Class Rate the USPS offers. 518-725-2366. Ask for Karen. Tell her I sent you.

RTI - this is the best place to get 12-inchers pressed. Even though they're ten cents more per record the quality is the absolute best and you can do as few as 100 without a service charge. Talk to Reid. Tell him I sent you. 805-484-2747.

ALBERTI - low quality and fairly low prices. Use them if you want to do a small quantity of 5 or 8 inch records for as cheap as possible.

UNITED - very low quality and low prices, but beware of a lot of hidden costs. 615-259-9396.

ALPHA - not sure about the quality but the price is reasonable. 305-587-6011.
There are others but they all suck: BILL SMITH (overpriced and records take FOREVER), RAINBO, ALSHIRE, MUSICOL, (all = rip-off!).

A few more good ways to save money:

Press on only one side (this is what I do a lot. Rather than spending money on a full seven 7-inch I'll do a one sided 12-inch. Compare the time limits for each format and you'll see why this is smart).

Skip the labels. When you see how much they cost

you'll realize that it's a really unimportant waste of money. They'll just put blank labels on instead. UNI even does blank colored labels! You can simply write on each record which side is which or you can do some more elaborate hand decorating or use stickers or labels.

Distributors:

SUREFIRE: 617-542-2929
DUTCH EAST INDIA: 516-677-6000
PARASOL: 217-344-8609
SUBTERRANEAN: 415-821-5880
K: 360-352-8565
CARGO: 312-935-5683
CHOKE: 312-395-0809

GAJOOB: Where do you get your CDs made?

MIKE: I get my CDs made at a plant in the southeast U.S. I can't really say which because I broker for them, but I can say that I can get you the cheapest CD prices in the us so you should contact me if you're gonna do a CD. I've been researching CD factories in the orient. I want to get the lowest prices available in the world. If anybody knows any contacts regarding this, let me know. *[Editor's note: Since this interview was conducted, Mike is no longer in the CD brokering business. Check out the article in this issue about the making of GAJOOB's Smell of Success CD for the company Mike was dealing with directly].*

GAJOOB: Do you normally arrange some sort of distribution deal BEFORE you actually make a record or CD? What exactly do you do? Call the distributor, tell 'em you've got this great record coming out, ask 'em how many they want?

MIKE: When you're first starting your label call and ask anyone and everyone for the names and numbers of distributors and mailorders you should contact. Ask your local record store 'cos they work with distributors on the other side of the deal, the buying side. Once you get a nice fat list of phone numbers sit down in the middle of the day on a workday and call all of them. Tell them all about the brilliant plans you have for your label, the bands you plan to release and why they're so great and then ask if you can send them a sampler tape with your first release or releases on it. And get their address and the name of the person you should send it to. Try and talk to the person who you are gonna send it to so they know to look for it.

GAJOOB: How do you get paid?

MIKE: Distributors never pay up front. They almost all pay on a 60-day consignment basis. You usually have to call and bug them to send you a check if they sell your stuff and it's past 60-days. But they

do pay eventually, it's just not something you want to count on to pay the rent. Be sure to charge plenty for your stuff. There's a little story I tell people about a fellow who sold his 10-inch of a band for only \$2.50 and I sold a 12-inch one-sided 10 song record of the same band for 5 bucks. But when you went to a record store the two records were selling for the same price! Who was making the extra \$2.50 per that that guy gypped himself out of? The distributors. So be sure to charge enough that you can make some sort of profit on your records. Even if you're trying to do it nonprofit, which is obviously quite honorable if you can afford the risk, charge more than you think you should just to be safe. You can always give the proceeds to charity if you find yourself getting rich... Also, distributors oftentimes order a standard amount of stuff they haven't heard of. Usually 20 or 30. But this doesn't mean you can expect them to sell 20 or 30, or even half. I've had times where I'll send 20 or 30 and 3 months later they'll send back 15 or 25! What a waste of postage. So, you might want to play it safe and send 10 or 15 copies to everyone and then after a few weeks call back and ask how it's doing. You might be surprised to find they need more which is great. Reorders are the

MIKE LANDUCCI INTERVIEW

by Bryan Baker

greatest thing on earth.

GAJOOB: Who pays for shipping?

MIKE: You pay for shipping the items to the distro. They pay for shipping the stuff back if it doesn't all sell. If you are sending things to a large distributor in Europe or Japan they may have a freight service they work with that they will want you to take the records to and they will pay for the postage. But if you are sending some records to a Canadian or overseas distro and you're footing the postage bill be sure to add another 50 cents or so per record to their cost. Also, send things special 4th class rate via the US postal service! It is by far the cheapest way to send records even though it sometimes takes forever. Do not use UPS unless it is some sort of rush order or something. UPS is really overpriced! Also when a factory needs to ship you records tell 'em to send 'em special 4th. It is also sometimes called "Special Standard" or "Book Rate" or "Record Rate." When you send stuff overseas send it international special 4th by sea. It is extremely inexpensive compared to parcel post and although it takes forever you will use it because postage is a major expense. Use your local

post office. Get to know the people that work there. Figure out the cheapest ways to do things.

GAJOOB: Do you have much luck with contacting stores directly?

MIKE: Earlier this summer I spent a couple days trying to contact stores directly but it didn't really work. I had a pretty impressive list with over 500 phone numbers that my friend let me borrow, but most of the places either hadn't heard of the bands I was releasing, didn't sell vinyl, or outright refused to order direct from a label for fear of betraying their distributors which is the sort of asinine faith in the system I hate. So I ended up selling about enough records to pay for the huge phone bill I incurred. Speaking of phone bills: take advantage of the war between AT&T and MCI. Call whichever one you're not with (incidentally MCI is much cheaper) and tell them you heard about a promotion they were doing where they send you a check to switch long distance services. Tell them you spend a lot on long distance (if you have a record label this will be very true). Once you leave one the other will call you back begging you to return. They will usually offer you money to switch back again. I switch long distance services on a weekly basis and I have received checks as big as \$100. AT&T usually gives bigger checks. If they offer you 15 or 30 bucks ask for more. That sometimes works. Look in magazines for ads, sometimes they offer other things like frequent flyer points and stuff. Just make sure you are constantly switching so they take the bait.

GAJOOB: Does vinyl sell well compared to CD's? How about cassettes?

MIKE: I used to think CDs sold best, but I've had more luck with vinyl for some reason. Cassettes do NOT sell. Most all distributors will not even buy them so don't waste your time thinking they will. It is sad but true. People thought CDs would kill vinyl, but it hasn't. It killed tapes. You can still do a tape only label but that requires a whole different formula for success or whatever. A great way to get people to buy tapes is to release a multi-format release: i.e.: release a 7-inch that comes with a tape. Or do a zine that comes with a tape. Zines are really great. If you start a label be sure to start at least a small zine with it.

GAJOOB: How do you keep records of all this stuff?

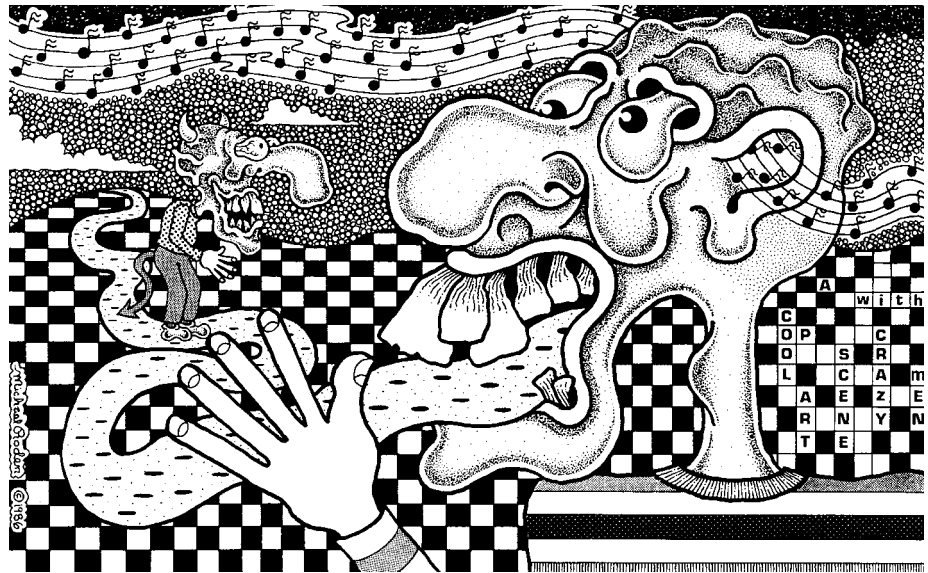
MIKE: My record-keeping skills are rather primitive. I just keep a notebook and a little phone book with all my info in it.

I'm really excited about people who want to start their own record label because it's just another kick in the crotch to the system. Be sure to contact me if you want more advice, phone numbers, whatever.

GAJOOB: Tell me about your homemade packaging?

MIKE: Okay. XEROX is a great thing. Working someplace, or having a parent, friend, or whomever,

that works at an office that has a working copy machine is the easiest way to do attractive free or near free covers. Remember, it doesn't have to be black and white. You can search around and find cheap colored paper to use. It really adds a lot to the simple xerox cover when the paper is a neat color. Most Kinkos offer different colored inks also for the same price as black. I've been using them a lot lately because of that feature. They have red, green, and blue. For one 7-inch I did (the first magnolias milan one) my wife and I decorated each



copy with a different design or picture done with marking pens. That was fun and I love the way they all look. Beware though — one spoilsport distributor sent them back with the excuse that he couldn't sell them to stores looking like that... Yeah — fuck him... Incidentally this 7-inch was also supposed to have a matzo wafer in the bag with each 7-inch but I kinda chickened out on that one after the matzos crumbled easily in transit... Oh well, at least I got to sell a few in stores with the proper packaging... Recently I found a school supply store in Van Nuys that sells 18"x24" pieces of construction paper for very cheap. It's \$4.00 for 50 sheets. Then I take them and have them cut to 12"x24" at this printing place that does it for \$3.00 for as many sheets I have at the time — usually several hundred. They have lots of different colors. For the boyracer 12-inch almost all of them were black paper with white rubber stamps spelling out the title and name. That took forever but I like the way they came out. Rubber cement is an essential ingredient for doing handmade covers. Glue just doesn't cut it. One thing I'm into right now is going to thrift stores and buying big cheap picture books or magazines that are all on one topic. For instance the latest magnolias milan 7-inch cover consists entirely of photos clipped from a book on the Charles and Di's royal wedding. I'm very proud of those babies and each one is completely individual! Now I gotta figure out which record I get to use all the old Tiger Beat/Teen Hunk mid-80's (New Kids! Corey Haim!) mags I bought for 10 cents at a garage sale...

GAJOOB: Where'd the name Blackbean and

Placenta come from?

MIKE: It came from an ex-friend, Sean. He is a real jerk now and I have happily broken off all communication with him, but I must confess, he thought up the name.

My wife, Mary, was pregnant with our first born, Lily, and Sean asked me to be sure to get the Placenta from the hospital after the birth. When I asked why, he said it was because he wanted to

make Blackbean and Placenta Soup with it. I think at the time Mary was cooking some sort of Blackbean and Tomato Dish and maybe this spawned the idea — I can't be certain though. My memory of this key event in my label's history is very foggy.

GAJOOB: What's your worst all-time recording experience?

MIKE: Are you referring to A: my own home recording experiences? Or to B: the many fabled Mastering disasters I've had with my label?

A: Ralph Solo is kind of an experiment regarding how much the low technology recording systems of 4-tracks, and more recently karaoke machines, can differently effect the sound and experience of a song. Recently I recorded my quietest song ever. With my stereo turned up full-blast I can barely hear sounds, but nothing distinguishable.

B: The worst thing that's ever happened regarding my label's recording experience is the mastering error that has Comp #2 and the first pressing of Orange Cake Mix's "Observations" 12-inch playing out of only one speaker. It has not been figured out whether this was my error, from when I dubbed all the taped material for these albums onto DAT or if the mastering engineer screwed something up. My guess is the former. Either way, as I was too poor to afford test pressings at the time, I'm to blame. Incidentally I am continuing to offer refunds to anyone who purchased one of these 12-inchers (I released 'em anyways... What was I supposed to

do?) and found the sound quality to be unbearable. Also: the OCM 12-inch has been remastered and re-pressed and it now comes out of both speakers and it is an incredible little record!

GAJOOB: What do you do in terms of promotion? Do you send stuff to radio stations or DJ's? Zines? Anywhere else?

MIKE: I do very little in the way of promos. I very rarely send stuff to zines for review and even less goes to radio. For me it's just a waste of time and money. College radio is a fucking joke. 90% of the stations just play Foo Fighters and Kim Deal and Soundgarden and maybe whatever indie band happens to be the hype band of the moment. It's just not worth it to send them a record they're only gonna play a couple times on the air, if you're lucky. Most bigger zines won't even listen to something by a band they haven't heard and most smaller zines are too small to merit sending stuff, too, although I usually send stuff to DJ's or zine-folk who write me and say they like my label. Usually.

GAJOOB: What kind of payment terms do you set up with bands?

MIKE: If it's just a "small" release, which is what 90% of mine are I give them 10% of however many copies I make. So if I press 100 copies I give them 10. If I press 1000 I give them 100. Sometimes I pay for a band to record in a studio or sometimes I pay them a few hundred dollars for giving me the songs. But this takes quite a bit of savvy to know when to spend on a band and when not to. Ask yourself: who's doing who the favor by releasing this album? Are you going to really benefit by releasing an album by band A or is band A gonna benefit more by being on your label. It's pretty blatantly capitalistic in terms of you having something they want and them having something you want and striking a deal that both are pleased with. There have been a couple mistakes I've made as far as jumping the gun and offering a band too much, so I can only recommend being very conservative as far as your bartering goes. Some labels really love doing legal contracts and stuff, but I think that's a bad idea and very intimidating/weird for the artist when you're doing a small label.

GAJOOB: How is the Internet helping you with running your label? Have you tried things like IUMA or anything or is that just a waste?

MIKE: I have recently started sending my catalogue via email to a list of people I got from Clint of FLW fame. I've gotten in touch with some cool people doing that. I have a web site but I've kind of given up on that. I've never tried working with IUMA. I've gotten the impression that the people involved with it are not really the sorta people who would be into my label. I desperately need the email addresses of people who would be interested in receiving my catalogue via email.

GAJOOB: What's your most successful release (and why)?

MIKE: 1. Successful as far as sales? Or 2. Successful as far as favorite?

The Boyracer 100 EP was pretty good. I sold 500 copies. But I could've probably sold 1000 if it had been on CD like I wanted. The recent beanpole 12-inch EP has been selling really well. It is verna from rocketship and everyone wants it because rocketship are such an exceedingly brilliant band. So I've sold the first 200 of those and now have 300 more in demand and being pressed. I've just about sold the first 500 of the orange cake mix cd.

My fave releases right now are: the minnetonka 12-inch the magnolias milan 7-inch the orange cake mix 12-inch

Those are the top 4 things I've released that I listen to the most.

GAJOOB: Tell about the stuff you have coming out

in the near future. . .

MIKE: Here's a list of things guaranteed to come out by the end of the year:

Al Larsen/Some Velvet Sidewalk CD Charlie McAlister 7-inch Mean Spirit'd Robots 7-inch Yak Brigade/Brown Tower split 7-inch (co-release with Ringside UK i love doing co-releases!) New Bad Things live 12-inch Boyracer live 12-inch Names for Pebbles 7-inch Tricycle Popstar/Orange Cake Mix split 7" Puff Puff/Metronome split 7-inch (co-release with Semi-Roar Japan) T-Tauri 7-inch Pip Proud Group 12-inch and a great 7-inch by an Aussie garage band that does not have a name yet.

Get in touch with Mike at Blackbean Placenta, 1242 Meta Street, Ventura, CA 93001. Email: bbptc@ix.netcom.com. Send email for a catalog of great DiY stuff (highly recommended).

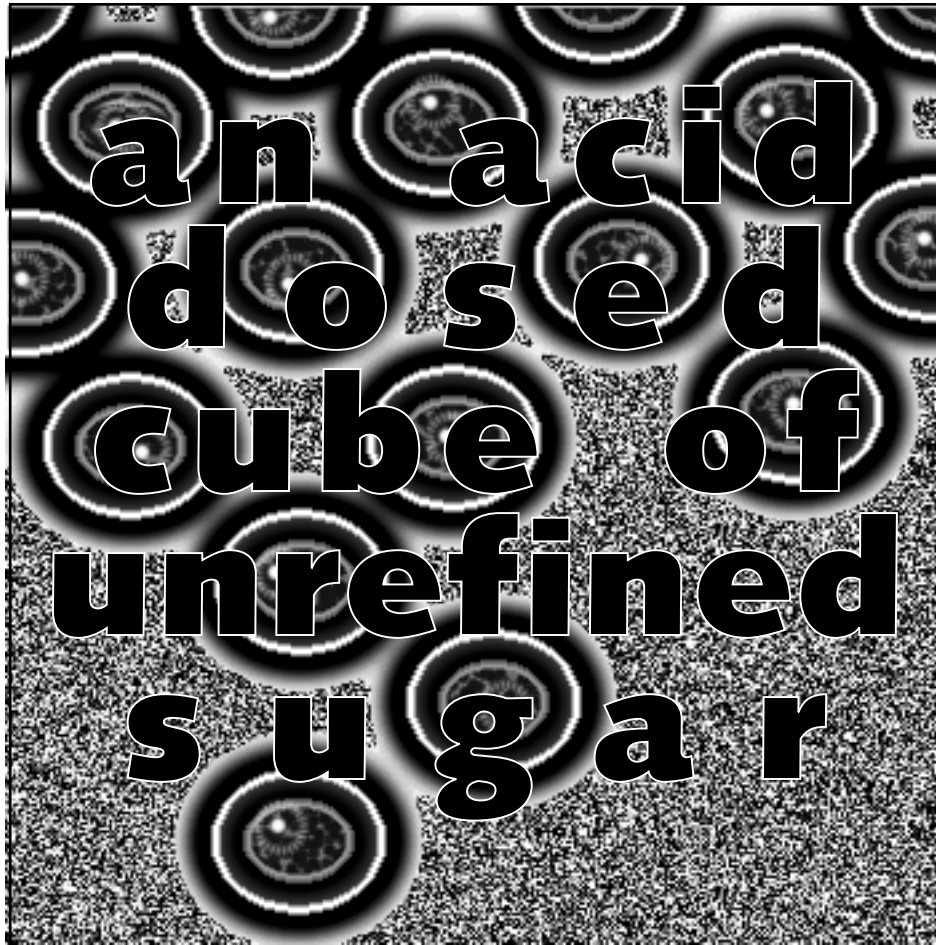
SCREAM BY ART PAUL Schlosser



If BoB Dylan
was a cow,
would He be
Udderly
Cool?

2/22/96
Art Paul Schlosser

seeing spots



**and learning
to love it**

**mjb
11 orchard street
cold spring, ny 10516**

<http://ourworld.compuserve.com/homepages/mjbowman>

"It'll be the usual rubbish, but it won't cost much. You see, that's the bargain we're going to strike up." - *John Lennon, Beatles' 1964 Christmas Record.*

That was my first introduction to Eva-Tone Soundsheets, more generically referred to as flexi-discs (don't call them records, but we'll get to that later). Those flimsy, square pieces of plastic that you grew up finding in Mad magazine ("All in the Family Fare" being the one I still have a copy of), Time magazine, and more recently, Keyboard and Guitar Player.

Most of us see them, rip 'em out of the magazine, tape our penny to the top (so they won't slip on the turntable) and give them a few spins on the gramophone without much thought beyond "Boy, that Mort Drucker writes some funny shit."

But, fellow DiYers, have you ever considered checking this medium out as a way to distribute your music to your panting dozens of fans? Consider these advantages:

1) The hipness factor.

With the resurgence of vinyl in the Indie and Underground communities, turntables are being dug out, fixed up, and plugged in. And if a record is cool, imagine how hip a flexi could be. It evokes memories of the simpler, happier times of our childhood. Other than getting your stuff distributed on the back of a box of Sugar Smacks, it's about as hip as you can get.

2) Fidelity (or lack thereof)

Soundsheets can sound pretty good, but don't get carried away. Sales literature from the Eva-Tone folks conveniently omits any mention of such pesky details as frequency response or signal-to-noise ratio. But hey, there's a lo-fi revolution going on out there, and don't you feel silly putting the songs you recorded on a 4 track out on CD anyway? Soundsheets are fidelity-

more people to buy your stuff, instead of the CD put out by the guy listed after you in GAJOOB's review section.

4) They're pretty damn cheap

These prices are subject to change without me being notified, but they range anywhere from a one-sided (3

MORE THAN YOU EVER WANTED TO KNOW ABOUT EVA-TONE SOUNDSHEETS

by James Boggia

friendly for the majority of DiYer's projects.

3) Mailability

To quote the Eva-Tones: "Copywriters often mistakenly refer to Soundsheets as phonograph records.

Soundsheets are different."

Hey, can't we all just get along? Actually, Eva-Tone went out of their way years ago to have Soundsheets classified differently from records so that they could be sent through the mail at normal postal rates, instead of the higher rate required when sending records. This was important to Eva-Tone because they wanted to market Soundsheets as a marketing tool, and the ability to send them through the mail or in magazines was critical. It's important to you because you have no money to be paying inflated postal rates to send your music out to eager fans. Also, you can pass along the savings to the consumer, thereby enticing

1/2 mins.) lot of 500 for \$328 (two-sided 3 1/2 a side for \$446), to an EP length (23 mins over two sides) for \$566. Prices get cheaper per unit when you do larger lots. You can also drive the price up with fancy artwork, but it's reasonable to think you could sell these for \$2.50 a piece and cover your postage and maybe have enough left over to buy "matches, and candles, and buns" (a free copy of my latest effort to the first person to e-mail me the source of that reference).

I could go on (I think I already have), but I'll let you find out more for yourself. You can contact Eva-Tone by calling 1 (800) EVA-TONE and they'll send you a "Soundsheet Idea Kit" for free (What a bunch of mensches the Eva-Tone kids are!). I guess I should mention that Eva-Tone has the patent on Soundsheets, so you're not going to find anyone else who makes them.

I'm thinking about doing a Soundsheet project late this year. If so, I'll be sure to report to GAJOOB readers my journey through the process. If anyone else takes the plunge before hand, let us know. Right now, I'm off to contact Kellogg's about that Sugar Smacks idea, happy recording.

James Boggia publishes The Go Freda and can be reached at gofreda@aol.com or by mail at PO Box 712, Paoli, PA 19301-0712.



Ken Clinger: Let's start off with the usual question: Which character on "The Flintstones" would like your music best, and why?

Lawrence Salvatore: I sense that Pebbles has a certain affinity with my music. We have much in common. For one thing, we both have identical speaking voices.

KC: Which character of "The Jetsons" would you leave in charge of your music, for the sake of the future?

LS: Daughter Judy is, in my opinion, the hippest Jetson. It's her ponytail. She could have access to the Salvatore archives at any time.

KC: How long have you been releasing tapes? Are they all still in release?

LS: I purchased a 4 track real-to-real (sic) in 1975. I started writing and recording seriously at that time. A cassette copy (made from a stereo mixdown master) can be made for ANY album of mine.

working on is devoid of emotional charge, then I immediately discard it. Some old recordings of mine still move, while others I'm indifferent to.

KC: Is one of your tapes likely to end up hidden in a hollow tree?

LS: Hopefully! I'd adore for any of my tapes to end up in unlikely places. Buried between the walls of a convent, for instance...

KC: How open-ended is your music?

LS: My music is open-ended enough to encompass whatever the future may present to all of us. My music is not a 'full-stop' - onward into the future fair!

KC: What does your music lack, if anything?

LS: It could stand for a bit of hormones. It lacks human glandular secretions.

KC: Would your music be any different if you had a large hole in your lip?

LS: My music is a wad of fiber glass in a velvet glove. Raw music can be soothing ("Metal Machine Music"), and gentle music can be harsh (lots of Eno). It all depends on the emotional station of the listener...

KC: Can music pollute?

LS: Music can easily make any environment ugly and unsafe. It does this through music's own inherent political power. Music moves molecules as well as people.

KC: Who put Johnny in the tire, and why is this a good thing?

LS: Bryan Baker put Johnny in the tire, rolled him down a hill, then compiled another GAJOOB DiY.

KC: What do you now think of your earliest releases? If you were forced to rerecord them, would you try to stay "true to their spirit" or alter them to your present perspective?

LS: Some (not all) of my early releases make me wince. Some early lyrics really embarrass me. I'd definitely replace the Lawrence of the past with the Lawrence of the present.

KC: Is your music similar to the music you listen to for enjoyment?

LS: Usually, people are surprised by my music if they know the music I regularly gravitate towards. No one hears much Yoko Ono in Lawrence Salvatore music (but it's there!).

KC: If someone has only heard your music thru a cheapo portable cassette player, and they say they love your music, would you let them hear your master tapes thru expensive headphones?

LS: I'd prefer for people to always hear my master tapes in ANY situation. So much is lost by the time YOU hear one of my tapes...

KC: Is your music either primitive or sophisticated, or possibly both?

LS: Hopefully both. I consciously try to infuse my music with a complex symmetry that is also a beautiful, elegant, simplicity.

KC: Is the wild glam-rock boy of your youth still inside of you?

LS: Just last night I was parading around the house in a feather boa. For some, glamour is as essential as breathing oxygen.

KC: Is acoustic music superior to electronic music?

LS: No, because one can't exist without the other. The elements of nature beget electricity.

KC: Are you more of a performance musician or a studio musician? Has this changed over the years?

LS: I used to be more of a performing musician in the eighties. Nowadays, I rarely "perform". Working with machines is much more creative (for me).

KC: How would you feel if I secretly sent copies of all your tapes to your first grade teacher?

LS: Sister Eileen! It would do Sister Eileen a world of good to hear "Groin Thunder"!

KC: Do you create music specifically with eventual

THE LAWRENCE SALVATORE MUSIC INTERVIEW

by Ken Clinger

KC: What advice would you give to the Lawrence Salvatore who just released his first tape, oh so many years ago, if you could go back in time?

LS: Don't become self-conscious, don't edit yourself, stay calm.

KC: Do you consider your recordings to be "the definitive statement" on each of the pieces of music?

LS: Definitely not. Each recording is merely a "slice of time", open for further reinterpretation in the future (future pit stops).

KC: Is your left eye really open, when you listen to music?

LS: I prefer that my left eye be CLOSED when I listen to music, while my third eye be divinely OPEN.

KC: What is your earliest musical memory?

LS: Jimmy Gilmer's "Sugar Shack". The QUALITY of its SOUND totally seduced me. So otherworldly, so magic.

KC: Does your music excite you?

LS: Only occasionally. If a piece of music I'm

LS: Probably not, because I already babble like a brook...

KC: Which of your songs would you like to be covered by Nancy Sinatra?

LS: "All Men Are Pigs".

KC: Do you consider your music in general to be happy, sad, or somewhere in between? Do you assume your listeners have the same impression?

LS: Others like to shove ANY music into a nice, neat corner: happy, sad, left, right, up, down. It's a national obsession (and brain function) to categorize. As a stage of mind, my music is exempt from happy or sad.

KC: Would you be pleased if your music was the soundtrack to a mouse spinning?

LS: What a lovely thought! Remember 'Weebles Wobble But They Don't Fall Down'? I'd be dizzy with glee if my music had been used for those old Weebles TV commercials.

KC: Do you think your music is raw or gentle? Is raw music necessarily harsh, and gentle music soothing?

recording in mind? Does music really exist if only its creator hears it?

LS: I create MUCH more music than ever gets recorded. Only 3% of the music I do ever gets recorded. The other 97% gets cast to the four winds. Music is always there - it exists even when it's never heard. There's music I've done I'll never hear.

KC: Do you make music that is intentionally discomfoting, or have you done so in the past? If so, what if someone claimed that this music was actually quite soothing to them?

LS: I've never tried to upset a listener (altho I occasionally disorientate myself!). It's all a lullaby - even the supposedly frightening bits!

KC: Is there humor in your music?

LS: Even the most flip, lighthearted quip (musically, as well as lyrically) masquerades a simmering, brooding earnestness.

KC: Are you ready for the ultimate taste sensation, if it leaves you incapable of enjoying music?

LS: No. I would always choose music over a new taste sensation. Who needs a new way of perceiving the world when music can teach you everything you'd possibly ever need to know?

KC: If Yoko Ono asked you to do a cover of one of her songs, which one would you choose?

LS: "Woman Power".

KC: If someone called your music "simple", would you feel flattered?

LS: Ultimately flattered! Simplicity is elegant refinement. 'Tis a gift to be simple!

KC: Who has more use for your body, yourself or science?

LS: All my physical explorations are over - science will have to conduct all future discoveries...

KC: Do you ever hide things in music, just to see if someone "finds" them?

LS: The music exists on many different levels. Some elements are more obvious than others, altho ALL is revealed with repeated active listenings.

KC: If colored smoke would come out of your ears whenever you played piano, what color would you prefer it to be?

LS: Puce. Sometimes when I play piano, I have a puce moment...

KC: How do you feel when someone's favorite part of one of your tapes is the part you regret including?

LS: I feel that it's just something I'M missing! I'd gladly have them explain to me why that regrettable part is so appealing to them.

KC: If you had to choose between being famous for some music that really isn't yours, or have a piece of your music be famous, but attributed to someone else, which would it be?

LS: I'd hate to be famous for a piece of music that I couldn't relate to. But I would mind someone interpreting one of my songs (without my

knowledge) and become wildly famous as a result.

KC: Have you ever had the dream of being in a famous band, but you don't know how to play your instrument?

LS: I used to have a recurring dream of go-go dancing on stage with Deep Purple, because that was the only thing I could do (having no musical ability in this dream).

KC: Do you play music in your dreams? If so, is it like your "Earth music"?



LS: I dream brilliant masterpieces! Too bad I can't remember any of this stellar music. I suspect that my dream music has universal appeal, while my earth music is more of a singular obsession.

KC: If your music came in eggs, what would the eggs look like?

LS: Maybe Faberge Eggs...

KC: If humans had not descended from apes, what animal would you prefer they'd descended from?

LS: Some nice, docile herbivore. How much more pleasant life would be if we evolved from non-stinging insects! Or cephalopods...

KC: What would you like to take out of your music?

LS: The hiss! No, wait - that's on the TAPE, not in the music... I'd take out of my music unnecessary, cluttered beats and percussives.

KC: If Don Campau controlled a radio station that

covered the entire planet, and wanted to play one of your tapes for everyone to hear, which tape would you pick?

LS: The one I'm currently working on.

KC: What is your favorite planet, and why?

LS: Saturn. It's those rings. So glamorous, so ra-sha-sha...

KC: If your music were played at half speed or double speed, would it still express the same thing?

LS: Psychologically, the EFFECT would be very different if my recordings were played at different speeds. The actual content of the music would remain the same, but how that content is perceived would vary greatly from listener to listener when time is "altered" in music.

KC: If I revealed to you that your whole life is really just a movie we're watching for entertainment, would you be surprised?

LS: Not really. This is the ultimate camp scenario: That life is just roleplaying, and that we may be a bit distanced from actual "reality". That distancing is where irony comes in. My life is particularly ironic.

KC: Would you sing on the next Frank Sinatra "Duets" album, if you were asked?

LS: I'd do it, but I doubt if Franky would have anything to do with me. He'd take one look and exit the studio...

KC: Is your music flat or round?

LS: Depends on the recording. Some pieces are round, with womb-like blurred edges - other pieces are flat, impenetrable surfaces, with a hard edge at the perimeter.

KC: Are you comfortable with being a "home tape legend"?

LS: No. Heavy baggage is difficult to carry round.

KC: If you had four hands, would your piano playing become more complex?

LS: Hopefully I'm sensitive enough to not allow extra options to clutter and overdo my piano playing. Even with my two (?) hands, I'm constantly thinking "reduce! subtract!".

KC: Is mild vertigo bad for creativity?

LS: Dizziness can be a particularly receptive state to be in when the creative muscles are flexed.

KC: Are you a decadent musician? Would that make your music decadent too?

LS: Some would say I enjoy a decadent lifestyle. In music, I subscribe to orthodox notions of melody, harmony and rhythm. Rarely does my everyday behavior infuse my music. The persona in the music enjoys the safe distance of "acting".

KC: Does hair color effect music?

LS: This is a very good question - I wouldn't want to spoil it with an answer.

KC: Can the same recording of your music be "absolutely right" one day, and the next day be

embarrassingly awful?

LS: This happens all the time. I don't always trust my judgments, and my "taste" in all things musical is usually in flux. I wish I was more consistent in my reactions to all music (not just my own).

KC: Which piece of your music would sound best in a music box?

LS: "Doc Watson and a Wicker Basket" (from "Lawrence of Euphoria") would sound fab coming from a music box - the kind that are given to little girls as a first communion gift.

KC: Are you easier to jump over than to walk around?

LS: My head is usually in the clouds, so I'd be easier to walk around.



KC: Are you satisfied with the music you've released so far? If you were abducted by aliens,

so there was no more new Lawrence Salvatore music on Earth, would you be pleased with your "life's work"? Would you rerecord any of your old music, when the aliens gave you new musical equipment to "start over"?

LS: Never satisfied. Always more to learn through writing and recording music. If aliens gave me new state-of-the-art recording equipment, I'd probably revisit old songs. If aliens gave me a shoebox and a string, I'd do some new music using that.

KC: Is your music more cerebral or visceral?

LS: Definitely visceral. I have no intelligent

messages. My music is meant to be felt (although it does contain some brain candy if that's what the listener is seeking).

KC: Will you end up in trees or weeds?

LS: I will end up in trees, sitting on a marshmallow, playing the flute.

KC: If your music was called "sane", would you feel complimented?

LS: Not really. I seek unbalance, chaos and uncertainty in the arts. To function in LIFE, I work towards balance, order and consistency, while my MUSIC provides an arena where discord can run amuck.

KC: What is the ideal listening environment for listening to Lawrence Salvatore tapes?

LS: Under water. In a bathysphere. (I used to love listening to music in the bathtub - I'd submerge my ears underwater, with my mouth above water level so I could breathe). Immersion, yes.

KC: Which cartoon series would you like to see use your music for background music?

LS: It's not really a cartoon, but it saddens me to think that my music was never used for "H.R. Pufnstuf".

KC: Has systems theory informed your music?

LS: There reaches a point in both writing and recording when the "next step" is dictated by the actions that preceded. When the music starts to self-generate, the mind is freed to ponder other "dilemmas".

KC: Why a duck? Why not a chicken? What would

the difference be?

LS: The Marx Brothers as dadamax icons! Let me pose this: Bugs Bunny as surrealist mascot.

KC: Can music be anything but surreal in a physical reality?

LS: By its very intangible nature, all music is a surreal expression. Music is eternal: our subconscious provides a filtering mechanism for music, while physical reality is merely where music "is" at any given point in time...

KC: Do you prefer half-sense or nonsense?

LS: I prefer nonsense, by my nervous system manages half-sense better.

KC: Is there a common element in all the music you've recorded?

LS: Yes, using technique as a tool - not being a slave to technique.

KC: If you were forced to write a new song every day (presumably to stay alive), would you be able to do this, and be satisfied with the results?

LS: I could definitely write a song a day to survive. As to the worth of these "write-or-die" songs, well... very few of them I would want to share!

KC: Do you identify more with Yogi or Boo-Boo?

LS: Boo-Boo. Yogi's kind of a loudmouth lout, isn't he? I identify more with Boo-Boo's quiet, non-imposing demeanor.

CONTACT: Lawrence Salvatore, 211 South Hebbard St., Joilet, IL 60433. Ken Clinger, 311 Stratford Ave. #2, Pittsburgh, PA 15232-1108; email: clinger@duq2.cc.duq.edu.

Illusion of Safety, PBK, Arcane
Device, Hands To, Randy Greif,
Static Effect, The Haters, John
Wiggins, Dimthingshine,
Architects Office, AMK, Thomas
Dimuzio, Sound Theater, Merzbow,
Johnn Hudak, Big City Orchestra.
REALIZATION, 9452 Telephone Rd.
#116, Ventura, CA 93004.

After publishing GAJOOB for lo these many years, including a two-year stint as a DJ of a demo tape radio show, I think I've seen a fair amount of submissions come my way. So what does and does not impress me? And what can you do to get zine editors, radio DJ's and others to give your stuff a listen and (most importantly) get behind it in some way.

The following tips should help. Some are tricks bands have pulled on me that have worked, others are things I wish bands would do more of that would make my job a lot easier (and get them some exposure in the bargain).

When sending a tape to a publication for review or to a radio station for airplay, always include some sort of press packet. Even if you regularly submit stuff to the same zine or show. It helps me out to have the information there with the music.

And be sure to change and update your press packet often. It doesn't have to be fancy. Even a single page typewritten bio will do. Remember that the person getting your tape may know nothing about you and even though you may think your music does all the talking for you, the person reviewing your tape is also listening to hundreds of other tapes and will appreciate anything you can do to help them differentiate yours.

THE ESSENTIAL PRESS PACKET

Things you should include in a press packet:

- Put band, contact and address/info in enough places to ensure that your stuff doesn't get lost in the shuffle. Folders are a good idea (put a sticker on the outside of the folder if you choose to do this).
- A second sheet which details the music sent should be included. Include some anecdotes. Help the writer/DJ put a face on this stuff.
- Photo. Anything is better than nothing. It doesn't need to be glossy (I actually prefer snapshots 'cos glossies always seem like such a production-line kind of thing). Avoid xeroxing if you think a zine is going to want to use the photo for publication.
- Bio. Never more than one page. Never. Use both sides of a sheet if you must. The best bios are funny. Don't go on and on about accomplishments (but mention a few).
- Additional sheets: include past interviews, articles, reviews of your band. If you've got a large scrapbook of stuff, pair it down significantly. Two or three things, tops. For reviews, cut and paste them together onto a single sheet. Performing bands should always include a show flyer or two as well.
- If you're online, set up a simple website with CURRENT information on your band. And do be sure you can keep it current, or don't do it at all.
- Don't include gobs of lyric sheets. Business cards are tacky to zine editors and radio show DJ's. Save them for agents.

MUSIC PACKAGING

"Professional" packaging is NOT necessary. It really

is the sounds inside all the packaging that will win over an editor or DJ.

I've seen some extremely clever PR packages and some very well-done and expensive J-cards; but I really don't have a whole lot of time to be impressed with any of that. I've been as impressed with tapes that have absolutely no packaging and arrive in a #10 envelope as I have with ones that are more professionally assembled.

Xeroxing is okay. You can often do wonders with scissors, gluesticks and a decent copier. Don't rule out hand made stuff either. Creativity is the key here. Too many bands are obviously just mimicking what they've been told is the way to do things.

Personally, I dislike shrinkwrap. I've never figured out a consistently easy way to get the damn stuff off.

MUSIC ON THE RADIO

When submitting stuff to radio shows, DJ's that actually play tapes on the air will prefer tapes limited to 2-3 songs. Hosts of shows that play demos are usually volunteering their spare time to do so. Help them present your stuff by making a clear presentation of it. When sending your tapes to a "Music Director" include a letter that clearly states what sort of music is on your tape and what kind of show would want to play it and why. Make the songs FCC-legal by not including any that happen to say bad words. And note that fact in your letter (the music director does not have time to go through every tape to save their station from getting slapped with hefty fines because of you).

EXTRAS

Always include extra "trinkets" like a sticker or even something stupid like a chewed-up pencil. I can still remember the artist who wrapped his tapes in some old socks and tiny cereal boxes....

Don't include self-addressed reply cards with your initial mailing. Wait a few weeks, then send a follow-up letter with a reply card included.

THE ENVELOPE, PLEASE

Envelopes with something creative on the outside are better. Slap stickers, hand draw some doodles; do something to make yours stand out.

DO NOT use a lot of tape to secure the package. I HATE this. Avoid using tape at all. My fingers are so numbed by typing and my eyes so bleary from staring at this damn computer screen for sixteen hours a day, I'm lucky if I can find where to start pulling.

BEYOND THE SUBMISSION

Now that you've sent your life's work to some zine editor or DJ, don't just sit back and hope for a review, interview or playlist to come. In fact, your work as only just begun. There are lots of things you can do that any zinester or DJ will greatly appreciate. And that appreciation will translate into exposure for your music.

Most zine editors are hungry for graphics of any kind. If you draw music-oriented line art, consider donating your stuff to your favorite zine. Every zine editor will be more than happy to give you and your band a grateful blurb in exchange for using your art. And it doesn't matter if the drawings are a little raw; as far as I'm concerned that's great.

Ask zinesters if they are looking for any specific types of articles or interviews. While it's obviously important to have your own band interviewed, you might consider interviewing other bands for publication as well.

A kind word can also go a long way and is much appreciated. If you see something you like, write to the person responsible and let them know. Make a point of doing it on a regular basis. The good karma you generate by doing this will eventually come around.

GETTING HEARD

by Bryan Baker

For radio, an interesting idea is to produce short station ID's for radio stations. Most of the ID's a station uses are used over and over and over again and anything you might do to break up the canned monotony will be appreciated. Most stations are required to play an ID at least once every 15 minutes. To be legal the station ID at my radio station had to include the station's call letters, radio location, and city. Legal ID's were required at the top of every hour. A sample wording might be, "Hi! This is Jon Smith from Burning Excrement out of Ligonier, PA, and you're listening to KRCL, 91 FM, in Salt Lake City — lucky you!"

Don't forget about networking amongst your peers. Trade tapes, write letters, exchange website links. If you're on the internet, contribute your knowledge to newsgroup threads, lend your feedback to website authors, and so on.

AND SO ON

In the end, the spoils go to those who are most creative in communicating their particular message. After all, that's pretty much why we do this recording thing in the first place — it's a communication thing.

Try new things. Always. Don't settle into a rut. Change. Surprise. Be as active as you can be. And, above all else, have fun.

Scott Brookman



**Hometaper Scott Brookman's first vinyl release
featuring 3 new home recordings**

**Everything You Write Sounds To Me Like Death •
Winter Time • Mr. Serapis**

**\$4 ppd • Twee Kitten Records, 1547 Palos Verdes
Mall #213, Walnut Creek, CA 94596**

GAJOOB: How did you get started home recording?

Jim Shelley: It's kind of cloudy now when I think back on how I got started in home recording. I know that I loved music since I was a little teeny kid. My parents bought me a cheesy Sears acoustic guitar and I've been trying to learn how to play it ever since. Anyway... I've always loved listening to HOW people put records together, especially earlier bands like the Beatles who did so much with so little in the way of equipment.

When I discovered that there were four track cassette decks on the market, I drove up to Washington Music in Maryland and bought a Tascam Portastudio. My credit card was overcharged but I had enough money in my checking account to just cover it. I think I lived on a half loaf of bread and water for a month until my next check. But when I got home! Oh MAN! I wrote 15-20 songs in a very short time (many of which appeared on "12 Songs") and basically learned how to use the Portastudio while writing and recording the new songs. I was very strictly into a sort of classic pop song verse chorus verse chorus bridge etc., etc., thing but I still like most of the songs I wrote then.

GAJOOB: Give us a brief rundown of your releases.

JS: I've put out way too many albums to talk about in any detail, but I'll give a brief rundown and you can edit as you see fit...

12/74 - NOIZ: A collection I did at a very tender age. Crazed guitar noise, screaming and pots and pans banging along with weird backward sounds which I got by turning the tape inside out or something. (This was when I had a reel to reel.) Why was I doing this sort of thing as a child? No idea.

12/79 - 12 Songs. See above. A boy in love with pop music.

07/87 - What I Did On My Summer Vacation. A three hour collection of various crap I'd done over the last 13 years.

Okay... Then in 1988, I fell in love with Sonic Youth and Live Skull and early Pixies and was already listening to Husker Du and various other earlier CA bands like Black Flag, Dead Kennedys, etc. and I wrote a song called "The Night John Lennon Died." This is the single most important thing I've ever done because it defined my musical direction. The next summer I put together BLOOM OR DIE, my first REAL album, and sent it to Jim Santo at ALTERNATIVE PRESS and HE REVIEWED IT! AND HE LIKED IT! If that had not happened, I doubt that I would've put out another tape. There are over 600 copies of BLOOM in circulation.

GAJOOB: That's amazing for a DiY release! Did you get 600 responses from the Jim Santo review alone?

JS: I didn't get 600 responses from Santo's review... Actually, at best, I got a dozen inquiries specifically related to that particular column. In fact, I got many, many more responses from an extremely negative review (which I never saw, by the way) in MAXIMUM ROCK AND ROLL! And ironically, the inquiries I got were almost uniformly sympathetic.

I've maintained correspondence with a couple of those people to this very day.

Anyway there are over 600 copies of the tape in circulation because about 400 people have bought it over the years and I've given away tons of them. Additionally, there are a lot of dubs made of my stuff, which I encourage, of course.

GAJOOB: How do you feel about AP dropping Jim Santo's Demorandum column?

JS: I think that was inevitable. AP has gotten awfully big; perhaps they felt that Jim's column just didn't appeal to that many readers. And, really, it seemed kind of out of place in AP anymore anyway, didn't it? I don't know the real reasons, actually, and never really asked Jim about it. I thought it was the liveliest column by far in the magazine. I

occasional compilations of old unreleased stuff under the catchall title BIG BUSINESS MONKEY. This one is still the most popular of the three.

In '94, as I was assembling a group of musicians for what became a really nice but short-lived (one year) band, I decided to put out a best-of and slammed together 90 minutes of new and old stuff and called it IN MY ROOM - THE BEST OF BOOK OF KILLS. It has become a very popular tape (in relative terms, of course) and Jim Santo wrote "Along with FM Cornog, Jim Shelley belongs in the lo-fi pantheon" about it and me... and I got a lot of inquiries but not many orders. Also '94: SONGS FOR A GONE WORLD. Really weird stuff kinda influenced by Chrome. DETRITUS... Band versions of new and old material... Sold for \$2... sold like hot cakes locally until the master tape fucked up...

JIM SHELLEY INTERVIEW

by Bryan Baker

know he's putting together something for AP's net zine but I don't know when that's going to come together. Anyway, the loss of "Demorandum," I thought, was a major blow. It pretty much leaves GAJOOB all alone in the spotlight.

GAJOOB: Have you seen AUTOReverse? The last issue puts it right where Electronic Cottage left off. Although Ian Stewart seems to share Hal McGee's affection for noise and experimental, he's also not averse to including the occasional popmeister (Scott Brookman gets some space in a recent issue).

What comes after Bloom or Die?

JS: In 1991, I put out FOR THE GOOD OF THE CAUSE, a collection of stuff I'd done in 1990 plus some radical deconstructions of some ancient folk songs from '91. I sent this one to AP also, and Santo gave it a really great review. I got several inquiries from AP readers after that and some of them became 'longtime' listeners.

I put out three albums in '92... DON'T STOP THE SCREAM, 8 FROM THE ATTIC and THE HAUNTED LIFE. SCREAM got really nice reviews from AP and a couple of smaller 'zines. HAUNTED LIFE is one of my lowest sellers but I think it is by far one of my best... It is basically the sound of a man having a nervous breakdown. But I generally do some of my best work when I'm hovering on the edge of insanity.

'93... depression yielded one of my better selling tapes, WEE JIM'S BLACK EYE. I still do a lot of songs from that one live... Not that I play live much. Also in '93 I came up with the idea of putting out

Now it's a pseudo collector's item. I don't even have one!

BIG BUSINESS MONKEY #2 in '95 along with SAINT JUDAS. By this time I'd decided to send tapes to you and IMPROVIJAZZATION NATION and God bless you both, you both gave me very nice reviews. AP said it was my best album ever, but I don't know... Shortly after that I put out my first ever 7" which sold 26 copies. Ouch. But the local college radio station played the hell out of it for about a month.

BBM #3 came out in June of this year. I just released a 90 minute tape of new material SPLENDID TRIGGER which is a sort of story in musical form (NOT a rock opera)... A long time listener said it makes him feel "cold and empty." I don't know... it's weird. I worked with others on the tape... it's something I'm proud of but very unsure of too.

Gosh...I have gone on, haven't I?

GAJOOB: Tell us a little more about Splendid Trigger. How is this a departure from your previous material?

JS: SPLENDID TRIGGER is a tape I finished in August right before I had to go back to teaching school. It's a bit of a departure, I suppose, for one because it's like a 90 minute 29 song musical story. NOT a rock opera, God forbid. More along the lines of Husker Du's ZEN ARCADE, but a little more focused. Too, it's a little more subdued than a lot of my stuff. My last live band was so loud and raucous that I guess this tape's a bit of a shock to

some listeners. It hasn't sold very well. Eleven copies so far. You don't get rich doing this you know. I guess it's also different in that I play a lot more keyboard on this one. Bought a relatively cheap Casio (is that redundant?) and used it a lot. I'm very proud of the lyrics on this album. I did have help this time from various people. (I will send this tape to you, Bryan. I've made so many tapes over the years, that I wonder if people get sick of hearing them.)

GAJOOB: You covered several songs by hometaper Scott Johnson. How did this come about?

JS: I used the Scott Johnson songs because I really like Scott's music and don't feel (at least according to what he used to write me) that he gets any recognition at all. Not that I get any either (what hometaper does?), but I like his music—it's so full of fragile emotions.

GAJOOB: How has the response been?

JS: Unfortunately, as I told you before, this latest tape has turned out to be the biggest dud I've ever put out... I've only sold 12 copies! That compares with several hundred copies of some of my other tapes. Nobody seems to like it. That really sucks considering how much time I put into it, but... really... who does this to sell tapes? Then again, it just came out, so who knows.

I think people have come to expect a certain sound from me and I just refuse to pigeon hole myself. I had similar dismal results when I put out "Song for a Gone World" which was sort of a semi-noise collage thing. That came out in '92 or '93 and I've sold fewer than 20 copies of that one since.

I've always wondered what other hometapers feelings were about sales. What sort of sales figures do others report? Really, when I add up the cost of buying a recorder, instruments, mics, tapes, paper, etc. I have lost several thousand dollars making music... A fact I've scrupulously hidden from my wife. You have to ask yourself how pathetic your desire to create really is, you know? I don't mean to sound so cynical but it's a tough thing to swallow. It seems invariably to come back to the fact that hometapers are perceived to be "amateurs" or somehow "deficient" and therefore their music isn't worth actually purchasing. I know we're not "supposed" to worry about that but who doesn't really?

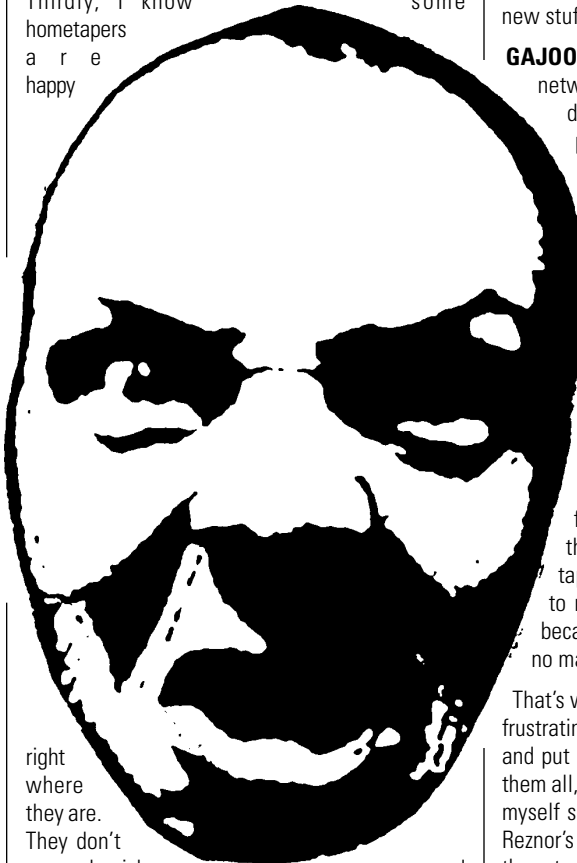
GAJOOB: It's ironic that at a time where interest in hometaping and lo-fi recording (as opposed to lo-fi recordings, perhaps) is at an all-time high and seemingly growing all the time, longtime hometapers still can't make any inroads in getting their music heard. Do you think it's the destiny of hometapers to labor in obscurity?

JS: I think most hometapers will labor in obscurity for several reasons. One, and I hope no one's offended by this because I'm including myself, I think there's probably something wrong with people who sit around in their basement or bedroom or garage and record albums on cassette tape. Who the hell is really gonna care other than a small band of listeners, if that? So I don't think most hometapers could cope with the demands of a

musical career.

Secondly, most hometapers' music just isn't ever gonna appeal to very many people. Whatever else you might say about them, you must grant that a number of hometapers are extraordinarily strange and adventuresome and interesting. Of course, many more of them are just plain lame, but so are most professional musicians. But the average music consumer doesn't want strange music that they can't latch onto right away. Good hometapers demand an awful lot from the listener. 'Course, I guess most truly worthwhile musicians do.

Thirdly, I know some hometapers are happy



right where they are. They don't wanna be rich and famous. I admire the hell out of that attitude. But to be truthful, I'd like to be able to make a living from my music. And finally, I don't think most hometapers understand what they need to do to achieve recognition. Or perhaps they do and just aren't willing to expend energy in that direction. If you want people to hear your music, you have to take it to them. You have to be willing to starve for a while. You have to be willing to sleep on cold hard floors in dirty apartments as you travel up and down and back and forth across the nation. You have to be willing to get ripped off by the unscrupulous owners of the various dives you're gonna play. You have to be able to take an occasional stoney silent audience somewhere along the line. You must be able to listen to record executives tell you your music sucks and believe they're wrong. And when it all seems as though you're never gonna be a success and you hear the stability of a 9 to 5 calling, you have to believe that you WILL make it and the 9 to 5 can suck eggs. You can never give up!

GAJOOB: Is being "unsure" of a release a common

feeling immediately after putting something out for consumption?

JS: As far as being unsure of one's self, sometimes I am and sometimes I'm not. It was excruciating to send BLOOM OR DIE off to AP and MRR. I mean, some local people really liked the tape, but I didn't know if that was because it was sort of a novelty for their friend to have put out a tape or what. Fortunately I didn't see the MRR review. I might've stopped recording! But usually after I record an album, I'm so excited over the act of creation that I can't wait for people to hear it. It's very hard for me to be objective about my own music especially new stuff.

GAJOOB: One thing I find interesting about your networking activities is your newsletter. How did you come about doing this? How many people on your mailing list? Have there been any interesting results from publishing it?

JS: As far as the newsletter goes, I realized when some people from out of state started writing me that if I wanted to maintain contact with them (i.e. sell them more tapes) I'd have to come up with a newsletter thing. Which is what I did. I now send one out about 3 times a year. I don't know if it's worth doing. I send out about 130 newsletters at a time and that's over \$40 in costs. Does it pay for itself? It's hard to say... It keeps me in the listener's mind I guess, but if you sell tapes for \$3-4 a piece it'll take a long time to recoup the costs just of the newsletters because hometapers don't sell a lot of tapes no matter what they try.

That's why I want to be on a record label... It's so frustrating to have written so many songs (over 200) and put out so many tapes (over 17... I didn't list them all, believe it or not) but I can't seem to make myself send off a tape. The one time I did, Trent Reznor's old label VNT sent an inquiry. I sent him three tapes and never heard anything back. Then about a year later, they sent another inquiry and I told them to fuck themselves. Afterwards, I sent tapes to some real small labels and none of them wrote back.

It's very strange because I've had such nice reviews from the 'zines I've sent tapes too and when I play live the shows border on rabid response, but it's like somehow I suck... I don't know... I can't stop. Sorry to ramble so much...

GAJOOB: Have you tried using any resources on the internet to let people know about your stuff?

JS: I would love to use internet resources but I don't know how. I love computers and the 'net, but I'm a bozo when it comes to using this stuff. A guy I knew who goes to James Madison University tried to set up a Book of Kills web page but he just didn't have the time to do it. I was really flattered to hear he'd tried, though. I thought it was a real honor.

GAJOOB: I think you've mentioned this before somewhere, but are any of your students familiar

with your hometaping? What do they think of your stuff?

JS: I teach English and Creative Writing. It's often fun and usually rewarding, but there's an awful lot of ignorance and pettiness and small-mindedness involved. And while I suspect that goes double for the music world, I wish I could make a living in music. But like I wrote in a song a long time ago, "Wishing never made a single dream come true..."

My students are very aware that I play in a band and put out tapes. There've been some great shows in the last 5-6 years in which students and former students have composed a large part of the pretty out of control audience. I'm not really sure exactly who buys my tapes locally but they sell fairly consistently. I've noticed though that sales slow down noticeably if I haven't played live in a few months. Promoting your music with a band remains the single best means of self-promotion... no getting around it. As far as what they think of my stuff... I guess they're pretty into it for the most part. Hell...I don't know... Maybe they're just humoring me.

GAJOOB: Do you have any ideas on your next release?

JS: I'm at a real crisis point in terms of my next release. I've started another band and we're oriented towards the old Book of Kills sound... I don't know what that is... Sort of folk and punk and Beatles all tossed together but I'm weary of putting out tapes of fairly straightforward rock tunes. I mean I love great pop music... It's the best, but I just want to do something else. I really love the experimental stuff going on in electronic music... I can't get enough of the various permutations of that sort of music...it's heading into a really interesting mix of metal, jazz, techno, punk... You name it. And I'd like to try my hand at it. So I've been mulling over buying a decent synthesizer and seeing what I can do. The one thing about most electronic music is very, very few people seem to be able to put any emotion into it and that's what I'd like to try to do.

GAJOOB: Do you come upon ideas for tapes sort of by sudden inspiration, or do they perhaps gel into a framework as you are working on songs or working with other people?

JS: Songs come two ways for me... All of a sudden or I labor over them for hours at a time. Particularly the words. The more songs you write the harder it is to come up with a new way to say something. I guess that's why a good portion of my songs feature lyrics that are basically just a jumble of vaguely related images. I know some people say the songs that come to you out of the blue are the best ones, but I don't necessarily find that to be true. I have a feeling many of the very greatest pop songs probably were the result of a lot of sweat and tears. Sometimes when I have to have a song to feel out an album, I'll just pick a song by some other artist and sort of work a variation on it and occasionally I get some pretty cool songs that way.

GAJOOB: Some differences, pros and cons on recording your last project with other musicians as opposed to doing it solo?

JS: I like to record with other people but they rarely seem to understand where I'm coming from... That is, what I want them to play. But I give people a lot of leeway to do what they want. I always try to play with people who are much better musicians than I am... They push you to try new things and they really do open your eyes to different possibilities. Still... it can be a pain.

GAJOOB: How do your music activities affect your home life and vice versa?

JS: Somebody once said that the great enemy of art is the family and that's true. So you have to have an understanding family. Still, if I didn't have a family I'd probably long ago headed off to New York or D.C. or somewhere. You make your choices and then you live with the responsibilities. I've put out 17 tapes in the last 7 years but if I'd lived alone I would've probably doubled that number. But I love my family. Hell...I don't know. Maybe without them I'd have blown my head off a long time ago.

GAJOOB: Briefly describe your recording setup and how it's evolved over the years.

JS: I've never been able to put much money into my recording gear. I still use a \$100 acoustic guitar I bought years and years ago. And I have a cheap Japanese Telecaster that's falling apart. For keyboards I use a crappy little Casio and I mix through an old Yamaha powered mixer that constantly malfunctions. What a load of junk it all is. I made my first tapes on a Tascam Portastudio, then later picked up a TOA 8 track for really cheap. I finally saved up enough this summer to buy a Tascam 8 track. It's really nice. But I'm still getting used to it. I did SPLENDID TRIGGER on it but, as you know, I'm not at all pleased with the mix. Most of my songs are guitar based. I just record direct into the tape player. I know the experts say not to, but it works for me... Gives your music a real claustrophobic feel which I like.

GAJOOB: Are looking at any new equipment with lust in your heart?

JS: I'm lusting after a new amp, but it's gonna have to be a choice between the amp or the synth. I'd also like to get a CDR. It's all up in the air right now.

GAJOOB: Do you have any favorite hometapers?

JS: My favorite hometapers are local people. I think you have to throw your support first and foremost to those artists who live in your city or town or wherever. Around here, I really like Robert St. Ours, who I believe is an undiscovered near-genius; Bruce Benedict, a nice folk singer; the now-defunct Necromantics; Blistre (now known as Blisstrigger) which is a really cool Christian noise band; and

nationally, F.M. Cornog. But F.M.'s put out a CD or two and has gotten some national press, so I don't know if he "counts" anymore. Jim Santo's band, Jennifer Convertible, is pretty cool too, but they're on the verge of getting signed I think, so maybe they don't count either. Oh... I really like Heather Perkins and Bat Lenny. And then there's Daniel Johnston. He may have been signed by a record company but he'll always be one of the gods of hometaping... He's so brilliant.

CONTACT: Jim Shelley, 206 High St., Bridgewater, VA 22812; jnipe@shentel.net

BOOK OF KILLS INSERT: DRAFT 2

IT WAS A LONG AND STRANGE WINTER, A WINTER THAT FOUND ME ALONE IN NEW YORK CITY STARING AT CHRISTMAS SHOPPERS, WONDERING WHEN THE SNOW WAS GOING TO END. I HAD A LOT OF FREE TIME TO THINK ABOUT THE UNIVERSE AND COUNT STARS AND FEEL ROTTEN ABOUT THE WORLD... BUT I STARTED THINKING ABOUT JIM SHELLEY AND BOOK OF KILLS INSTEAD.

THINKING ABOUT JIM SITTING UP IN THE ATTIC BY HIMSELF WITH HIS GUITAR AND TAPE RECORDERS AND ALL THE MUSIC HE MADE FOR US UP THERE...HE DIDN'T HAVE TO DO IT. HE DIDN'T HAVE TO GIVE US ANY OF HIS MUSIC. BUT HE DID. HE SPENT A FORTUNE ON MAXELL TAPES AND KINKO'S COPIES TO GET THIS MUSIC TO US. HE USED UP A LOT OF TIME AND NERVES GETTING EVERYTHING TO SOUND RIGHT AND PROBABLY SMOKED MORE CIGARETTES THAN HE WANTED TO IN THE PROCESS. IN RETURN HE'S GOTTEN A COUPLE OF GLOWING REVIEWS IN ALTERNATIVE PRESS AND BECOME SOMETHING OF A ROCK GOD IN THE MINDS OF A FEW LONELY TEENAGERS.

WHEN I THINK OF ALL THE SONGS AND ALL THE MEMORIES THAT GO ALONG WITH THOSE SONGS: LISTENING TO "FOR THE GOOD OF THE CAUSE" FOR THE FIRST TIME IN THE HIGH SCHOOL LIBRARY AND THEN RUNNING TO JIM'S ROOM BETWEEN CLASSES WITH A BIG STUPID GRIN ON MY FACE, JUMPING UP AND DOWN, TRYING TO MAKE HIM UNDERSTAND HOW GREAT AN ALBUM IT WAS; DRIVING THROUGH HIS HOME TOWN OF DAYTON IN THE MIDDLE OF THE NIGHT WITH MY BORED BEST FRIEND AND OUR WINDOWS DOWN AND "DON'T STOP THE SCREAM" CRANKED ALL THE WAY UP AS WE DROVE PAST JIM'S HOUSE SO MAYBE HE WOULD KNOW THAT WE WERE LISTENING; ALONE IN THE DARK IN NEW YORK AND EVERYTHING FEELING DEAD, LISTENING TO JIM SING "I WISH I WAS YOU" AND JIM SOUNDING LIKE EVERYTHING WAS DEAD...WHEN I THINK OF ALL THE SONGS JIM HAS GIVEN US OVER THE YEARS...

THEY REALLY ARE GREAT SONGS. WHEN I FIRST STARTED LISTENING TO JIM'S STUFF I THOUGHT THAT MAYBE I JUST LIKED IT BECAUSE I KNEW JIM. BUT FIVE YEARS HAVE GONE BY AND MANY GREAT BANDS HAVE COME AND GONE FROM MY TAPE DECK. BOOK OF KILLS IS THE ONLY BAND THAT I'VE EVER CONSISTENTLY LISTENED TO IN MY LIFE. AND I WOULDN'T HAVE LISTENED TO THEM FOR SO LONG IF I DIDN'T LIKE THEM. SO I RANK BOOK OF THE PIXIES AND HUSKER DU AND NIRVANA. WHEN I THINK OF ALL THE SONGS JIM HAS GIVEN US...I DON'T KNOW WHAT TO DO. I GUESS I CAN ONLY THANK HIM. AND THANK YOU TOO. BECAUSE IF IT WASN'T FOR YOU THEN JIM MIGHT HAVE GOTTEN FRUSTRATED AND NOT PUT OUT ANY TAPES AND MY WORLD WOULD HAVE BEEN A MUCH BLEAKER PLACE.

--AARON FARRINGTON
MARCH 4, 1994



Drums are considered one of the most complex instruments to record, as they consist of many separate instruments in close proximity. There is also much variance from one kit to another, and one drummer to the next. The setup time, tuning of drums, miking, and processing of drums can be a lengthy process; the best advice is to not make the job any more difficult than necessary. Keep it simple, also, keep in mind that the composite drum sound is what's important. Don't spend hours on one microphone just to have that tone change when you add another mic. Do a general adjustment, then after you have an aggregate sound, you can fine-adjust.

I'm trying to concentrate on several miking methods that have consistently worked well, and then discuss some creative techniques that may be used for enhancing a drum sound. To discuss EQ and compression at length would make this article twice as long. A few quick hints, though: for kicks, I often boost 80-100 Hz, maybe 1-2 K (3-4 K for dance, R&B, European dance) and dip maybe 200-600 Hz to avoid

occurs. A Shure SM57 or, if you can get one, a Sennheiser 4210 aimed at the beater hit area, or angled slightly away, are also excellent choices. Condensers such as the PZM tend to respond quicker to attack transients and roll off low frequencies. Dynamics such as the SM57 or 4210 have a warmer, rounder tone in general, and can handle the high sound levels better than most condensers, although PZMs seem to have no problem with this (4210s are excellent for kicks, toms, snares, or congas, but also cost \$350). If I end up not getting enough attack from the one mic inside the shell, I'll put an SM57 or other dynamic near the rear head, by the kick pedal pointed directly at where the beater strikes the head. This greatly increases the "smack" of the kick drum. Then I'll blend the two mics to one track. Sometimes I will drape a small rug over the entire kick drum to further isolate the sound and reduce the resonances further.

I'm going to mention overhead mics next. Two matched overheads and a kick is a simple form of

and ambient mics. Have the drummer play the kit again. Remember, if it already sounds great, don't make it more difficult by adding another mic. Listen if the drummer is striking the toms, frequently, and they're not showing up as much as you'd like, put an SM58 or SM57 on the toms that need further accentuation. If the drummer isn't using a particular tom, don't mike it. Keep it simple. Most engineers mike toms like the aforementioned snare, two inches in at 45 degrees, and then move the mic around to change the sound if necessary. I often mike toms by aiming the mic at the tom shell itself, angled downward at 45 degrees or more. The floor tom can also be miked by aiming a mic up inside the shell, which creates more isolation.

I end up miking high hats less than 50% of the time. Do it only if it needs miking. A condenser gets more attack, and more of that circular, grinding noise. Dynamics get a silkier, smoother "tsssssp" from the high hat. I usually place the mic aimed down at the edge about four inches away from where the high hat's open.

Ambient mics help the sound breathe more — more room sound. I tape one or two PZMs to the walls; you can use other mics as well. Move them. Experiment. With the addition of the tom, high-hat and/or ambient mics, you now have further opportunity to play with the stereo placement of the drums. You can place the drums in the stereo field from the drummer's point of view, the audience's dramatic movement by hard-panning the toms left and right, place the high hat right or left, or put the ambient mics high in the mix. Much of the huge John Bonham drum sound was derived from ambient mics.

Some of you may be saying, Well, this is just dandy if I have the 16-track, but I don't. All I have is a cassette deck or a 4-track at best, and not a lot of microphones." Obviously, having a 16-track or 8-track or whatever has its merits, but we're hardly done in if we don't have access to these machines. As Brian Eno points out, multi-track machines enable us to put off decision-making until later. So what does that mean to those of us with cassette decks or 4-tracks? Simply, we must commit to the mix now, not later. A really cheap way to still achieve a multi-miked sound is to borrow a PA mixer or recording mixer. If this is not possible, one can rent a rehearsal studio space for \$6-\$10 an hour. Most rehearsal studios have an 8-channel board, a reverb unit or two, mic stands and mics, and if you're lucky, a person who will actually help you to get the mics up and running through the board. Hook your cassette deck or 4-track to the stereo line outs of the board. Bring headphones and a super-long extension cord so you can monitor outside the door. You may actually want to use 34 mics for the drums, give the other instrumentalists and vocalists mics, perhaps one or two ambient mics, and record the whole ensemble live to tape.

In the mix, whether going live to your cassette deck or mixing a 24-track recording, effects can be added to enhance the song. Sometimes, I add no reverb or other effects to my drums for a dry, in-your-face feel. Other times, I add delay and reverb to create cavernous echoes and impossible circumstances,

RECORDING DRUMS

by Ken Lee

conflict of other instruments; snares, often 1-3 K for "band," and 5 K for clarity, maybe 100-250 Hz for bottom end; toms, 3K for power, and boost 100 Hz or 500 Hz depending on song; cymbals, 7-10K, and cut overhead in the low end. These are just my own guidelines. For compression on Kick drums, to flatten, use a short attack (2 ms or less) and high ratio (8:1 or more). For more attack from the kick, slow the attack to let the initial strike poke through. Keep the release short so it doesn't effect the next kick. Move the compression controls around to see how it shapes the envelope of the sound wave. These guidelines apply to snares, toms, congas and other percussion instruments as well.

Before we start in on miking, get a good live sound in the room first. A fantastic mic job on crappy-sounding drums will lovingly enhance that crappy-sounding quality. Tune the drums. Get rid of squeaks and rattles (unless you want that). If the room sound is too dead, liven it up with well-placed plywood or other reflective surfaces. A live room may be deadened with carpeting, blankets, or foam.

In Rock and Pop music, a solid kick drum is usually desirable, and with the snare, are often the two loudest parts of the final mix. A wooden beater gives more attack, and felt beaters give a little more low frequency response. I personally always remove the front head and place weighted blankets or pillows in the shell to prevent the drum from resonating freely. Since I'm on a budget, I use a Radio Shack PZM condenser (\$45) taped to the blanket, and near the area where the beater hit

miking called triangular miking. This is an excellent configuration for certain applications, such as a jazz sound. I'm obviously generalizing but if the drummer is usually more concerned with dynamics, texture, nuance, and more of a unified drum sound, we needn't be as concerned with separating the drums and getting a close-miked sound. I use two Audio-Technica ATM33R condensers, which have a bright response and lots of attack. Sure SM58 dynamics have a mellower tone and less jagged edge, and are good for more laid-back music. I place the matched overheads in an X-Y configuration over the drummer's head, one mic aimed left, the other right. The tips of the mic capsules (pointed at the drumset itself) are in close proximity and at a 90 degree angle to each other, forming a "V" shape over the drummer's head. PZMs strapped to the ceiling also work in a pinch. If the cymbals are too loud, move the mics back farther or lower the cymbals.

At this point, if the snare seems to need more definition, clarity or punch, close-mike an SM57 or other dynamic by booming it in on the high hat side, but pointing away from the high hat, and aimed approximately a 45-degree angle at the snare. Most engineers I know aim at the top-skin about two inches in. I personally prefer aiming the mic at the metal rim of the snare instead, which gets less skin tone and more of the overall snare shell tone. Moving it around until it sounds good is always the best choice.

This is a good stage to think about tom, high hat

or to give the illusion of various distances. Putting a delay on the high hat can create alternate rhythms or lift the energy of the track. Assuming a 120-bpm song with quarter notes being 1/120 of a minute, or in other words, half a second or 500 milliseconds, we can take 8th-note high hat hits (250 ms) and create 16th-notes by slapping on a 125 ms delay time, which will lift the energy. Or a more lilting triplet feel can be obtained with a 170 ms delay time (about 2/3 of the 250 ms high hat hits). The same can be done with the snare hits to create alternate rhythms. Experiment. Play with not just the delay, but the pan and volume of the delay signal. Make the sound ping-pong back and forth if this is desired. Kick drums are really interesting when delayed. Flanging the toms or high hat can create a cool, sweeping, swishing sound. If you're going to add reverb to the drum tracks (or the final mix), try adding a flange, phase-shifter, or chorus to the reverb returns (after the reverb, before the board returns). This usually results in a really weird sense of space, an eerie unsettling sound, or if overdone, a truly ridiculous sound.

Interesting drum sounds can be obtained by many different methods. Using badly cracked high hats

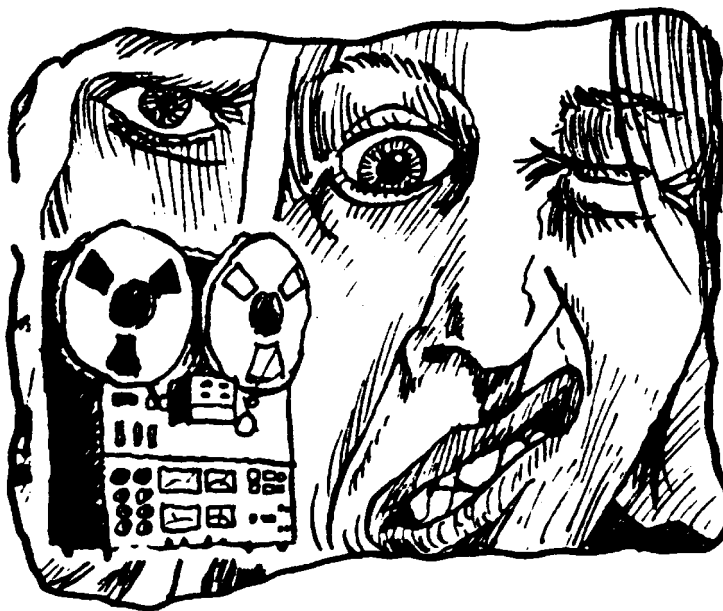
and cymbals gets a really cool trashy sound. Putting a tambourine on top of the high hat changes the feel; running this through a distortion pedal gets a harsh, clangy sound. Try recording at ridiculously

drum, and miking the end of the trash can produces an interesting metallic tunnel tone. Actually, placing any of the mics in cardboard tubes produces interesting results. We put a cheap dynamic mic into a 5-gallon plastic water bottle partially filled with water, ran the mic out into a guitar amplifier with the reverb up, then miked the amplifier to get these amazing percussion sounds. The drummer really enjoyed playing with the sound, and it created a better performance because everyone thought it was fun.

Try keeping the drum miking process simple. Remember that the composite drum sound is what is important. The overall sound is what everyone hears. The methods discussed here are simply methods, not rules. If doing something differently gets you what you want, then that's what matters. As in drums, so in life.

Ken Lee spends time in his studio (Mensch Tracht, Gott Lacht in Tujung, CA) recording himself (aka Eleven Shadows, see this issue's Smell of

Success CD for a sample of his work) and others. You may be able find a CD or two at Tower Records. Write PO Box 17283, Encino, CA 91416; or e-mail Burglar@primenet.com.



high levels and see how it changes the tone. Taking the blankets out of the kick drum gets a huge, boomy sound. Recording the kick drum by cutting the bottom out of a metal trash can, placing this metal trash can tube directly in front of the kick



Scott Brookman has been active in the cassette underground for several years. For those who like home-recorded guitar pop with melody (and more than that, of course), Scott's tapes should definitely be a part of your collection. Brookman has recently made the move to 8-track digital. A brand new track, "Kids In Service of Satan," can be heard on the Smell of Success CD in this issue of GAJOOB. It's a humorous take on teenage headbanging, concerts, being a fan and more. Also new is a debut single from Twee Kitten (see info below). Looks like 1997 is starting off great for Scott Brookman — and deservedly so.

GAJOOB: How long have you been recording?

BROOKMAN: My four-track recording goes back probably to at least to 1984, perhaps as early as '82. I don't remember a time that I did much writing without some means of recording.

has a tune, so it counts as a song. I may do something with this on my next tape. Stay tuned. After that, it was many years before I wrote any material worthy of the term "song," spring 1986 to be exact. I started writing for no particular reason. I was drawn to it. I am compelled to do it. I had been playing music for years, so eventually by the mid-80's the "tune center" in my brain switched on.

I wrote four or five songs right before I started a band (with Rob Woodrum and Jay Lugar) called The Apes of Wrath. This was the first material I had any confidence in. Strangely, none of it has appeared on tapes for the general public. There was a nonmusical reunion of all three members of the Apes of Wrath in my kitchen in September, but I'm sure no one would care about that (though it might yield wacky photos). Funnyman Jay Lugar drums for Bad Tequila Experience here in Richmond.

SCOTT BROOKMAN INTERVIEW

by Bryan Baker

I had a sound-on-sound reel to reel in the early 80's which was used to record my first band The Poisonous Sewer Fish and my own projects. Before that my friend, Joey Cheatham, and I experimented with the most primitive form of overdubbing: Taping two tracks on a typical stereo cassette deck, then playing the result back loudly over speakers while playing something else and taping the whole mess on another tape deck. If you repeat this process about ten times, you get a weird "distance" and "depth" that is pretty cool sounding. (The crudest forms are often the most satisfying.) Joey and I did this obnoxious form of hometaping one summer in junior high school just for our enjoyment, while my parents were gone to the beach, so this earliest memory of hometaping occurred in 1979 or '78.

It must be said that co-Fish mate, Joey Cheatham, was in those days an absolute master at editing sounds together on tape. He had this aged Wallensach tape deck made by 3M, and would put together these wild tapes of the band's songs and various noises, combined with Joey's sound effects and illegal wiretapping tapes. Joey definitely deserves credit for my eventual turn toward solo hometaping. Short answer: I've been recording for fifteen years!! Arrrgghhh!!

GAJOOB: Tell us about the first song you recorded.

BROOKMAN: My first song was a spontaneous piece of nonsense I uttered as a kid: "All of the people in Indonesia have.... amnesia." It actually

Many of their songs are funny, so they're okay by me. Afro wigs are occasionally worn. Rob has given up the guitar.

GAJOOB: What songwriters influence your writing?

BROOKMAN: The Beatles (Macca more than Lennon, Harrison more than Starkey), Ray Davies, Brian Wilson, XTC's Moulding and Partridge, and lately, Burt Bacharach and the poppier Todd Rundgren.

McCartney is the master of the "long melody," the melody line that goes on, twisting and turning without repeating. He's often faulted for his lyrics, but what difference does that make in pop music?

I share the most musically with Ray Davies probably, and this is something that few reviews have ever picked up. The odd jazzy guitar chords, the shuffly beat, and the essentially conservative, wry commentary of the lyrics. There's a provincial, small towny voice to many of his lyrics. This is true of my songs as well.

Lately, I'm more interested in the way Brian Wilson arranged his songs than the obvious reason for my liking his music: the harmony. With my recent switch to writing on the keyboard I'm more influenced by Colin Moulding (a grossly underrated writer, next to the more obvious AP), the Todd Rundgren pop material, and the master himself, Burt Bacharach. 10cc is also more and more of an

influence.

GAJOOB: How about Syd Barrett? A song like "Bike" reminds me of your approach to songwriting. Or Robyn Hitchcock — a bit more stream of consciousness I guess, but there are some similarities.

BROOKMAN: I like a loopy, clunky feel and these two are practitioners par excellence of that. I've tried to write like Barrett several times, but it never worked. Barrett has the worst sense of rhythm of any recorded artist. I can imagine the torture endured by The Pink Floyd trying to perform with him. Yikes. This helps to make him distinctive, however. He's another essentially conservative, slice-of-life writer within the extreme context of psychedelia. So I'm drawn to him as well as Davies and Robyn Hitchcock for similar reasons. Though Davies is not, these other two are cursed with the compulsion toward acts of self-sabotage in their songs. It's going along well, then, boom, the act of weirdness, that stops it from being taken seriously. They're both quite capable of interesting melodies, but pretty often—though less so recently with Hitchcock—this is sacrificed to the joke. I try not to do that anymore. It's less appealing as an adult than it was at 16. The Poisonous Sewer Fish did Floyd-style noise jams with effects. We sucked at it.

GAJOOB: You've mentioned your attraction to music from the 70's before.

BROOKMAN: Yeah, I'm influenced by the great falsetto singers in the 70's, something that crossed racial and stylistic boundaries: from Marvin Gaye and scads of soul groups like the Spinners to Mick Jagger and Darryl Hall, many hit groups went into the falsetto range. I listened to the radio constantly in the 70's, so any hit is an influence on some level.

GAJOOB: Or Elton John, Leo Sayer, Henry Gross (remember "Shannon"?). God, everyone sang falsetto in the 70's. Kiss sang falsetto in e 70's!

BROOKMAN: Right. All these guys used falsetto. Anyone remember the Second City TV parody of the Bee Gees — the shriekingest falsettos of 'em all? The fake song was something like "...singing songs in very high voices." So, it was a phenomenon that folks took notice of while it was happening. I remember "Shannon" (one of any number of hits that owe a lot to Brian Wilson's style). In fact, I just added Henry Gross' LP to my collection this year. There were also pop singers who went down to an almost sub-bass range. Barry White is the obvious example.

GAJOOB: It's strange that you mention Robyn Hitchcock's tendency to sacrifice the song for a joke because many of your songs carry a large dose of humor in them.

BROOKMAN: In varying degrees of subtlety, all my songs are funny. At least as much as music, I'm influenced by comedy. As a kid, it was comedy that held my group of friends together, even more so than common musical bonds. There was a definite competition to be the funniest that is still in place among the existing members of that group. I remember that we wouldn't even be friends with

someone who wasn't funny! What a load of jerks we were. But... damned funny. The first record I remember listening to on my Close-N-Play as a wee one in the sixties was by Jonathan Winters.

GAJOOB: Randy Newman's gotta rank up there on the "funny" scale; but much of his stuff is also quite disturbing. It's often been said about comedians that they play great dramatic roles because of their understanding of comedy. The same thing might go for songwriters, I suppose. . .

BROOKMAN: Disturbing and depressing. I have a few of his records, but never listen to them. The contrast between the up feel of his satire and the dark sadness and sentimentality of the other songs makes listening impossible.

I find it weird that, though for instance, stand-up comedy is incredibly popular now, we usually don't value comedy the way we do "serious" writing. Even in Newman's case, he's "just" a satirist, despite the serious material. Few among the great unwashed would argue for his place alongside, say, Bruce Springsteen. We don't respect comedy as much, nor do we analyze it much. But writing comedy is a real gift. I've started collecting comedy LPs (talk about a category that no one cares about!) I've found some pretty weird stuff. Mort Sahl records are very good. Rolf Harris rules. Even Flanders and Swann raise a dry smile. I'd kill for all those Peter Cook/Dudley Moore records ("LS Bumblebee" is great), and I want to hear more by master parodist Neil Innes. In addition to the great music, the British Invasion was a comedy revolution. Most of the better remembered bands had a sense of humor. All of the Beatles are very funny. There's a goofy, antic, absurd type of humor, full of irreverence, but not to the point of offense, that provided a nice warm context for the music of the era. Deflating the pompous was the name of the game, but it was done in good fun usually. Many of the funnymen of the era remained themselves self-deprecating. Where are those golden days of yore, my friends?

GAJOOB: Is music all about songs or does performance count?

BROOKMAN: For some reason, no one wants to give writers the full credit they deserve. This is true in the movies, it's true in music. Music is almost all about the song. If someone gives a bad performance, the song stills exists in its ideal state. It's not like a crappy gig can "ruin" a song. There's stacks and stacks of great songs that have never been done right, but that says nothing bad about the songs, just the performances. For instance, Roy Wood, the main writer in The Move, wrote some fine sixties pop songs, but his voice, to me anyway, is like a straight pin in the spinal cord. Singers more than anything else ruin performances. I can't listen to Steve Marriott of the Small Faces, music I'm "supposed to" like.

I think that non-writers, most of the listening public, can't, however, tell the difference, so the

performance has to be great to impress them. While you can't make a bad song great through performance, you can certainly make so-so material into something very good, very entertaining. Tuck in those flaws. Jeff Lynne is a master at this. Some of the later ELO hits ("Don't Bring Me Down" and after) just, well, there's nothing much to them, not much music, if you know what I mean. BUT they were big hits because of his clever arrangements. There are certainly ELO records that I like the sound of, but his sound after about 1980 is dreadful. I'm sorry to read that he'll be producing McCartney's next one.

GAJOOB: What's an example of the perfect song?

BROOKMAN: "Penny Lane" is a perfect song. It is pretty simple, not overly cluttered arrangement (which it might've been coming in the psychedelic



era), great long-line melody, there are challenging brief sections that are just clever enough, the music and lyric are bouncy, yet wistful. It's classy but not pretentious. I could go on and on.

The trouble with perfect songs is that they become annoying because they've been labelled "perfect" or "classic." This is true of a whole generation of fine pop songs from the big band era. Jazz musicians and instrumentalists have ruined them through overuse. Who can hear "Night and Day" or "A Night in Tunisia" objectively after thousands and thousands of performances and recordings? It's true of McCartney's "Yesterday." I'd rather muck out my leaky basement than hear it, and I'm one of his biggest fans. It is hard to be objective about such material, but again it's the performances, not the song that are problematic.

GAJOOB: Do you like collaborating with other musicians?

BROOKMAN: Once I discovered I could "do it all" on a 4-track I stopped bothering with others. While this may've led to self-discovery, it probably has also crippled me in other ways. I've played with a drummer this year, and that was fun and led to some arrangement ideas I wouldn't have thought of otherwise. As far as writing with someone else, I never really have. My oldest musician/writer friend, Ashley Bell, and I used to, as kids, have a "competition" to see who could write the best songs, but we never wrote anything together. I miss that competition.

GAJOOB: Maybe the hometaper scene needs to put Greg Gray (found appearing on numerous Don Campau, Dino DiMuro, etc., hometaper releases) on a retainer so he can just go around playing drums for all of us! Why is it so hard to find drummers to record with? I've had the same trouble.

BROOKMAN: Theory: maybe fewer drummers are songwriters and consider themselves accompanists instead. They'd have less invested ego-wise in home recording. As a teen a few odd drummers prejudiced me toward them. Of course, not having a regular drummer right now is the only thing keeping me from greater exposure in the pop underground. If any pop drummer out there with an ADAT XT reads this please.... get in touch. We can try collaborating through the US Mail.

GAJOOB: How did you get started on the Internet?

BROOKMAN: I found a few opportunities simply by cruising the "recreational" and "alternative" talk and newsgroups. Sometimes college radio DJ's will actually write in to these groups and specifically call for DiY stuff and unsigned band demos to play on their shows. I've sent tapes to a few of these. Also, with less frequency, someone will want tapes to review for a fanzine. I guess the best way to get started is to just look for subscription addresses for talk/news groups that look interesting to you. There's lots about music. The best way to find anything on the net is to just do a few searches from online search engines and you'll probably find something.

GAJOOB: A couple years ago you got some media attention related to the Independent Underground Music Association (IUMA). You were mentioned in Details and Rolling Stone among others. Now it's two years later — did anything come out of it?

BROOKMAN: While it was wild to think that something I taped in my parents' house in Salem, VA., could even be mentioned in two national, glossy magazines, there has been no further coverage by the slick media. The most pathetic, needy thing I did was send the Details writer, Michael Goldberg, A National Treasure to review on a now-defunct music site. No response. No review. The most disappointing thing is that IUMA didn't even ask me to submit new material for their small label, Off-line or On-line, whatever it is.

I've had no contact with IUMA for probably a year and a half. I gave up trying to get a response from them through email. I kept being put off into obvious games of "bad cop/good cop," where a message was forwarded to an underling and then, guess what, no response from the underling? Uh, huh. Still, every few months it seems a stranger sends me email for info on A National Treasure, or even a check for a copy due to my presence on IUMA.

In retrospect it really didn't add anything to my life. Just a big tease.

GAJOOB: Do you think IUMA-like organizations/activities will be important to DiY recording artists?

BROOKMAN: This won't have any impact on hometaping other than an extra "community" for those already involved or inclined to become involved. The industry will not become interested because of this. Though IUMA started as a place for the little guy, quickly it dissolved into just another commercial enterprise. Other music sites think they are giving "up and comers" a shot—Radio HK, for instance—but they strongly prefer playing alternative crap that's about to be signed, blah, blah. They're not any more interested in the creative person who sits at home than WEA is. The days of the net as "people's medium" are already over. There will be continued room for sites like GAJOOB's, but none of these will achieve industry interest in a real way. I'm sick to death of the Internet. Frankly, I can already see it levelling off, if you know what I mean.

GAJOOB: I understand it's like \$250 a year or something for a band to have something on IUMA? There have been a whole lot of organizations charging artists to put their work in a national forum, but (despite the fact that a few artists have been successful on IUMA, including getting signed to labels and all that stuff) I doubt it has any substantial success for MOST individual artists. Sort of the same way with all these people offering to put your music on a CD with other unsigned artists for "only" \$200. I really can't see it working to any large degree.

BROOKMAN: The analogy to the CD scam is dead on. I've been approached by those too in the last few years. I get those offers, questionable management and promotion offers, and even press-your-own-CD info that seems a little iffy. I can't see people getting signed because of music sites on the 'net. After all, for every hometaper musician who's on a site that the industry could be interested in, there's an "up and comer" who plays "live" every night of the year who also has net representation.

GAJOOB: I don't think the CD marketing things are necessarily a scam.

BROOKMAN: Well, to me they're a scam in the

sense that you don't get out of it what you're promised. There's no way that paying to be on a comp can work out. Buy another rackmountable effect instead. Or one third of a good mic. I have a really repetitive folk song, "Hollywood Song Jubilee," about the various dubious offers that

There really is no such thing as a sure thing.

Speaking of having no sure things, what keeps you going, still sending stuff to labels and whatnot? Do you see any possibility for a home recording artist to have a successful recording career? Without touring?

BROOKMAN: Well, keeping going or giving it up isn't an issue. I believe that I was put on the planet to write songs. I have no other skills. I have yet to get together a new "pro-sound with real drummer" demo. That's a major disappointment for this year. When I do I'll be shopping it around to the pop labels that are springing up.

I've never understood why companies aren't more interested in the home recording artists. It's not like alternative music sounds good, or is even very "professional." The popularity of that crap proves that people will buy anything promoted as "cool." Who does the promoting? The labels! To me, the home recording artist is an incredible bargain. No recording costs. Just post-production clean up, pressing and packaging, and some promotion. What gives? Touring is for the professional musician who wants to make a living from playing music. To me, this and the writing and recording and having a record out have nothing to do with each other. The major labels don't see it that way. I think, though, that smaller labels don't care, and they are who I'll be shooting for. The record industry is only interested in those who devote their whole lives to "making it" in music. Hometapers do not fit into that category.

CONTACT: Scott's first single was released Jan 28. It's a 3-

song EP: "Everything You Write Sounds Like Death"/ "Wintertime"/ "Mr. Serapis". All are 8-track home recordings. It's available from Tweek Kitten Records, 1547 Palos Verdes Mall #213, Walnut Creek, CA 94546. It's 3 bucks plus one buck for postage; cash, check, money order. You may contact Scott Brookman at P.O. Box 14719, Richmond, VA 23221. Or by email: sbrook@saturn.vcu.edu. Scott is also on the web at <http://felix.vcu.edu/~sbrook>.



musicians get in the mail.

GAJOOB: But if you're just looking to get some exposure, maybe you just want to have something on a CD and don't want to mortgage your house, there are worse places you can spend \$200. Plus you get to ride on their promotion wagon for a little while. In my opinion, the CD things are just like anything else — including IUMA, TAXI and any music compilation that GAJOOB or anyone else might produce — there's a place for them, just don't get caught up in the hype of having a sure thing.

Ken Lee has been releasing material on his own Eleven Shadows label for many years. His music, like that of many solo DiYers changes and evolves over time, free to explore new interests, test new ideas and embrace new influences. But if one element remains constant it's Lee's ear for combining sometimes disparate sounds and achieving a beautiful cohesion.

In the following interview, GAJOOB talks with Ken about the craft of recording (besides his solo work, Lee records other artists), including a few tricks. Then we get some details about how DiYers can work successfully with other labels and how to promote your recording activities in a do-it-yourself fashion.

GAJOOB: Do you have any pets?

KEN LEE: I have a puppy named Thing. She's a black and white terrier mutt with a very expressive face — insanely cute. Her and I go for hikes all the time at Buckhorn, way up in the Angeles Forest in the San Gabriel Mountains, which is absolutely gorgeous. We live fairly close to there, so it's easy to go up there almost any day. We've been swimming at the beach as well. In her spare time, she enjoys sleeping and chewing on microphone cables.

GAJOOB: Describe your basic recording set up.

KL: I have an Akai MG1214 12-track analog tape machine/mixing board. It almost looks like a really, really overdone four-track! It uses a proprietary tape format that looks like beta-cassette VCR tapes. I record just about everything onto tape, and do not use virtual tracking, sequencing, looping, or anything like that. Just straight onto tape, using mostly microphones. I have a 50 ft. audio snake that I run from the control room (in other words, the spare bedroom!) to the living room, um, er, the recording studio — . That's where I do the bulk of the recording with microphones. I'm lucky in that I have a really good-sounding room, with wood floors and everything. All the microphones and the headphones and whatever else is connected to the audio snake, and this in turn is connected directly to the mixing board of the Akai.

Aside from that, I have a decent collection of microphones, including a Rode NT2 large diaphragm condenser, three Sennheiser 421s, an SM 57, two ATM 33R small diaphragm condensers, several other cheap dynamic microphones, and a couple of Radio Shack PZMs. I hope I'm not annoying anyone with all the model numbers! For signal processors, I have a Quadraverb, a Lexicon LXP-15, an Alesis 3630 compressor, a BBE Sonic Maximizer, and two Aphex Expressor compressors (which I affectionately refer to as Aphex Twin!). I route these through two patchbays, which I think is one of the most brilliant inventions along with Cup-A-Noodles. I record my mixes to a newly-acquired Fostex D5 DAT machine.

Also, I have SAW +, which is a hard-drive digital recorder/editor for the PC, and was unfortunately not one of the software packages that I got for free from EQ Magazine. I don't really do multi-tracking on this initially, as I prefer to do it on the Akai.

However, I use it to edit songs. For instance, I am currently working on some new ambient percussion groove music, "Irian Jaya", in which I have some percussion that is being played, and sometimes, I'll have it drop out or change or whatever, so I make multiple mixes of the song that were recorded on the Akai and record them to the DAT machine, and then edit them together to make the changes, rather than attempting to make all these wild moves during the initial mixdown, which would be difficult or downright impossible. Then, with SAW +, I can put all the songs in the order of how I want them to be on the album, including all the crossfades or fades, and then spit it back out to the DAT when I am finished. I just got SAW + earlier in the year, and I think it is a great program.

I'd also like to take the time to point out to the readers of GAJOOB that when I started out a few years back, I had a Tascam Porta One four-track. I learned how to do a lot of what I know on this four-track. I think it's a great machine, and that if you

recording at basement prices. I don't charge that much, and if I know that someone cannot afford very much, I usually lower my prices even more, or allow them to owe it to me for several months. I also don't do it for a living; it's my home, and I don't want people that I don't know very well running in and out of the house, so I am really careful about the people that I do choose to have record here. I have to feel that they are trustworthy and cool. I also generally have to have some liking for their music. I can't imagine recording people who are performing music that I dislike! But basically, I play them some songs that I've recorded here in the past. If they like the aesthetic and the recording and mix, then great. If all of us feel comfortable with each other, then we can work out some of the other things. I also have this sheet of paper that I hand to them that has some basic guidelines to follow in the studio (no smoking inside, no beer anywhere near the equipment, what kind of tape the Akai uses, etc.), and suggestions on what to bring when

KEN LEE ELEVEN SHADOWS INTERVIEW

by Bryan Baker

can do a good recording on a four-track cassette, you can sound amazing on anything. I started out doing recordings on the four-track, and then was asked by several bands, "Hey, where'd you do those recordings? Those sound great!" And when they found out that I did it, and with only the four-track and several Boss pedal effects, they would offer to pay me to record their bands. Almost all the money that I have ever made from recording bands I have put back into the recording equipment so that it becomes this self-sustaining entity. I almost never dip into my paycheck to purchase new equipment. In other words, almost all of my recording equipment has essentially been purchased with someone else's money.

GAJOOB: In recording other bands/artists, is this something you actively solicit or does it mostly come via word of mouth?

KL: I never actively solicit bands except for the time in which I was unemployed for a couple of months! It is completely word of mouth. I live near Los Angeles, although I am now a little more out of the way for some people, as I live up in the hills a little bit, but anyway, L.A. has a very large musician population, so it is usually not that hard to find people who are in bands who need a decent

recording here (headphones, throat lozenges for singers, extra strings for the guitar, extra drum sticks, carpeting for the drum set, etc.).

GAJOOB: Any pitfalls / words of wisdom for the teeming masses out there when it comes to recording other artists?

KL: Sure. Feel really comfortable with your equipment and know how to use it. It's important to be flexible when you are recording other people. You want to be able to know how to use a variety of options and techniques so when different circumstances pop up, you are able to handle them. You can do this by using your equipment a lot and experimenting, from watching other people do it, and by reading about these techniques in books and on the internet. Read Recording or EQ

Magazine. Listen really carefully to your favorite recordings — or actually, all sorts of recordings, to try and hear what is going on.

I think the whole idea is to get the best performance possible out of another artist, so I would say be relaxed and make them feel that they have all day or night to accomplish something. I do this in part by charging per night instead of hourly. I also speak to them in the talk-back mic or in person and let them know when they do something that is really

happening. If they are really nervous, let them know that one of the beauties of recording is that you only have to play or sing it correctly once! Joke around a lot, if it's appropriate. They should feel comfortable. Let them know that it is not abnormal for someone to spend a long time recording something over and over. For this one singer, I played Shaun Cassidy's "That's Rock and Roll" through the headphones — gave her outright belly laughs and really loosened her up a lot. Also try to get a feel for when you truly are banging your head against a wall, getting nowhere. Taking a break, trying a new song, or putting down a different part can be better options.

Also, sometimes I get someone who is a great performer, but is ill at ease at recording. A lot of people find recording to be terrifying. Sometimes I find it better to try and create a vibe for them. I dim the lights, put on red lights, burn candles, or whatever. I recorded a vocalist who was really intense live, but sounded flat in the recording studio. She had never been happy with any of her recordings. What I eventually did was to invite a bunch of her friends and fans over to sit around in the same room where she was singing. I then borrowed two wedge monitors and cranked the mix into the room where she was. I gave her a Shure SM 58, which is a fairly rugged performance mic, and had her hold it, and then just let the tape roll. We got some awesome vocal takes because she didn't have to wear headphones, be too careful of the mic, had an audience, had the mix pumping — it felt like she was doing a show! We had almost everything except for stage-diving! The vocal take wasn't as clean, but so what? They were great vocal performances!

Bands want to come in and make a demo. I often tell them to throw the word "demo" out the window. Why not make an album? Or at least go in with the mindset of making an album. I do not want to hear, "Oh, yeah, fine... that's good enough for a demo." What does that mean? I want it to be as good as possible — why do something halfway? Why create something that's substandard? It should always be as good as possible. Maybe I'm wrong, but often, "demo" equates to "half-assed." Do something you're proud of. Let's capture something inspiring on tape.

Lastly, if you screw up, admit it. I've recorded things really sloppily before, or had poor mic placement or poor judgment in choosing microphones. If I genuinely messed up, I just offer to do it again for free. No big deal. I'm also really honest about the limitations of the studio — if they want it to sound like a huge major label thing, I'll be honest and tell them, "Hey, it'll sound really good, but it won't sound like that. With my technical knowhow and limited equipment, I cannot get the depth and detail of '_____'." If they want lots of MIDI sequencing and stuff like that, I'll recommend another studio.

GAJOOB: You participate regularly on forums such as SSS on America Online and I've noticed a fair amount of comments on a variety of newsgroups. What's the most recent effects-trickery you've come up with?

KL: I just purchased a decent acoustic guitar with active electronics for a direct out, so I have been experimenting around with recording acoustic guitar by blending the direct out with a large diaphragm condenser microphone about two feet in front of the guitar to achieve the immediacy of the direct out with the resonances of the guitar itself, and also, a little of the room. I think to make the sound fuller, a stereo pair of small diaphragm condensers a little farther out than the large diaphragm condenser would really make for a great acoustic guitar sound, but I haven't tried this yet with this new guitar.

Here's a few techniques I sometimes use to try and get a really rich and complex sonic quality. Instead of recording the keyboard directly through the board to the multitrack, I like to run it through daisy-chained effects. The effects chosen really depend on what sound I'm going after, but possibly long/short delays, chorusing, detuning, a BBE Sonic Maximizer set on stun, weird reverb settings, EQ settings being manipulated while the keyboard is being played, or other fun effects, all daisy-chained and occasionally rerouted so the sound feeds into the same effects again. I don't necessarily do this all the time, or use all these effects at once, by the way! Anyway, after the chain of effects, I send it out to my P.A. system in the next room, and then multi-mike the room to add a sense of space, and then send the mics back to the board. I think I get a much more organic sound this way. I also send my voice, sustaining long, held notes, through some heavy delay and chorusing and the BBE with the same cranked setting, to sometimes blend in with the keyboards to add a really organic feel. Another thing I do with the keyboards is to play one note at a time, recorded in the above-mentioned method. I then do the same thing on the next track, playing one note at a time in sympathy to the previous track. I'll do this seven, eight times, but with each pass through, I'll slightly alter the patch and effect being used, or vari-speed the multitrack ever so slightly to create a much cooler sound that interacts with each of the other notes in a much more interesting manner than if I had simply played the chords one time through on the keyboard in one pass. I'll then pan the seven or eight tracks every which way, and possibly put them in different reverb spaces, just to create different depths. Another cool thing to do is to process the guitar with lots of delays and chorusing, and then volume-pedal in while strumming chords, single notes, making cool noises, or a combination of everything. There are, of course, downsides to recording like this — one of them is that it is really time-consuming. The other is that you can potentially pick up a fair amount of hiss from equipment and effects processors. To me, it's usually a worthy trade-off, though.

I used many of the above methods for the Eleven Shadows CD, "Sangsara", which features female vocals weaving in and out of these textures and atmospheres created very similarly to what I just described. Also, it doesn't take much — just a few pedal effects and one of those \$200 Mackie 1202 mixers (used price) will do the trick. Also, recording in different places, such as underground parking

lots, large tiled bathrooms, canyons, or sticking a microphone in a washing machine and then singing into it can be great fun as well! Now, obviously, I don't use these techniques all the time — only when I am chasing after certain sounds. Sometimes, just sticking a mic or two in front of something is all it takes. There are also millions of microphone and recording techniques. As you can tell, I've become a bit of a recording geek. My house has also become filled with lots of musical instruments — I have a Javanese gamelan instrument at the end of my hallway, percussion instruments under my desk — so this music thing has really taken over my entire house!!

GAJOOB: Let's talk a little about how you approach working with other labels in getting your work released. Do you have any tips for other DiYers in working with labels?

KL: I suppose it ultimately depends on people's priorities, but in my opinion, if musicians are interested in having their music heard by as many people as possible, one good way to try and accomplish that is by sending your songs to labels who release compilations. It's basically free publicity, and many people who perhaps wouldn't be able to hear your music ordinarily might be exposed to it. Get on as many CD and cassette compilations as possible. Also, some labels like 24 Hour Service Station (c/o Marshall Dickson, BOX 82036, Tampa, FL 33682, email: hour24 @ ix.netcom.com, web: <http://24hr.com>, phone: 813-978-1089 and Cleopatra Records (8726 S. Sepulveda Blvd. Suite D-82, Los Angeles, CA 90045 USA) release tribute compilation CDs. Contact them and ask them if you can be contacted the next time they put out a tribute compilation CD. A lot of times, it's really fun to do a cover of a song, too, and completely change the feel or structure or arrangement of the song! Your own style and interpretation is often what they are looking for, rather than recreating the song note for note.

GAJOOB: How did the deal with Hyperium come about?

KL: They heard a song I redid, "O Mio Babbino Caro" (written by Puccini), on a C'est La Mort Records CD compilation. C'est La Mort Records used to put out a lot of compilations in the ethereal female music genre — sorry, I'm not the best with labeling genres! — and these are some of the same waters that Hyperium swims in as well. Anyway, they tried several times to contact me, and then eventually did it through a mutual contact. Hyperium asked if I had anything else that they could hear, so I sent them a cassette of some of the stuff that I had been working on — some original songs. It was actually quite an assortment of various songs, with several different vocalists and quite a number of musicians! Anyway, they liked the songs, put one of my songs on their Heavenly Voices compilation, and then apparently got decent response from that, and decided to put out most of what was on the tape that I had initially sent them. This resulted in the first release, "In Strange Lines and Distances". It took a while for them to release it, but they finally did. They also released a mini-CD, "Caro Mio Ben", earlier this year.

GAJOOB: When you consider signing with a label to release your work, are you looking more for the exposure it will give you or does compensation play a factor as well? What sort of contract arrangements are offered and made?

KL: When I am looking for a record label to release my music, I am primarily looking for someone that I feel is really in sync with what I am doing. I want to have a sense that the label really believes in the music that I am doing, and understands it and where it fits in. The label should share a certain aesthetic with what I am trying to get across. The other thing I am trying to look for is people who have honesty and integrity. And the third aspect that I want is to have 100% artistic control over my music. I'm open to suggestions, but ultimately, the artistic control should rest with me; after all, I'm the artist. Monetary compensation enters into it after these three main points for me. Sure, absolutely, compensation makes a difference, but the first items need to be addressed first. I suppose if someone offered me an obscene amount of money, I'd consider other options, but that's not going to happen.

Contract arrangements vary. I don't know — this is a difficult question to answer. I just try not to get screwed too badly. My contract deals with distribution rights, recoupables, what the record company will do for promotion, first listen options, payment and audit provisions, and the length of the agreement. I highly recommend taking even simple contracts to an attorney, even though I am allergic to them. I'd also recommend reading a book such as Donald Passman's "All You Need to Know About the Music Business". It's really well-written, and has a lot of good advice.

GAJOOB: I'm actually kinda confused about your recent release activity.

KL: Don't worry, so am I! It still looks like Resist/Curve Records will be releasing "Sangsara". They released "Tsechima" this month. Now this is a bit unusual, because "Tsechima" is composed of ambient pulse remixes of songs from "Sangsara", which hasn't been released yet! "Tsechima" has been featured in the Virgin Megastores' listening stations and I think Tower and Blockbuster as well, and has completely sold out in pre-orders already, which is a good sign, so I am keeping my fingers crossed. Supposedly, "Sangsara" will be released late this summer. I think that "Irian Jaya" will also be released somewhere around the same time. "Irian Jaya" is atmospheric percussion groove music with female vocals, and an early mix of one of the songs is featured on GAJOOB Magazine's "The Smell of Success" compilation CD! I'm going to be working on another Eleven Shadows release in a few months, probably something that is a little darker and weirder and warped than "Irian Jaya". I am really hoping that the Resist/Curve label continues going as well as it seems like it's going. I've got high hopes for all of this.

Hyperium Records, POB 910 127, 90 259 Nurnberg, Germany. Email: 100660.1760@compuserve.com. FAX: 49/911 9337744. Phone: 49/911 933770. Oli Rosch, label manager. Website: <http://www.netville.de/hyperium>.

Distribution for Hyperium Records: Germany and other parts of Europe — Benelux/Rough Trade, USA - Darkwave, Tower Records, (800)-CD-LASER (toll-free phone orders!).

Darkwave/Projekt Records, 500 W Cermak #711, Chicago IL 60616 USA, FAX: (312) 491-0107.

Resist Records/Chad, 2408 Penmar Ave., Venice CA 90291. Fax/phone: (310) 822-2708. Website: <http://www.resist.pair.com/catalogue.html> or <http://www.5Dmusic.pair.com/samp.html> (the sister record company to Resist Records).

GAJOOB: Has access to resources on the Internet helped your music activities?

KL: I think so! I frequent newsgroups such as "rec.audio.pro" and "alt.music.4-track" and the SSS Forum on AOL. It's one of the most redeeming qualities of AOL. All of these forums and newsgroups that I mention deal with, among other things, the art and science of recording music, and in the case of the SSS Forum, a jillion other things as well, such as songwriting and getting signed and managers. These are great sources of information for recording music and learning more about things, and interacting with others who are in the same field. I also have purchased some digital audio editing/multitrack recording software for my computer from Mission Audio and Recording, who have a website on the internet — I also get great

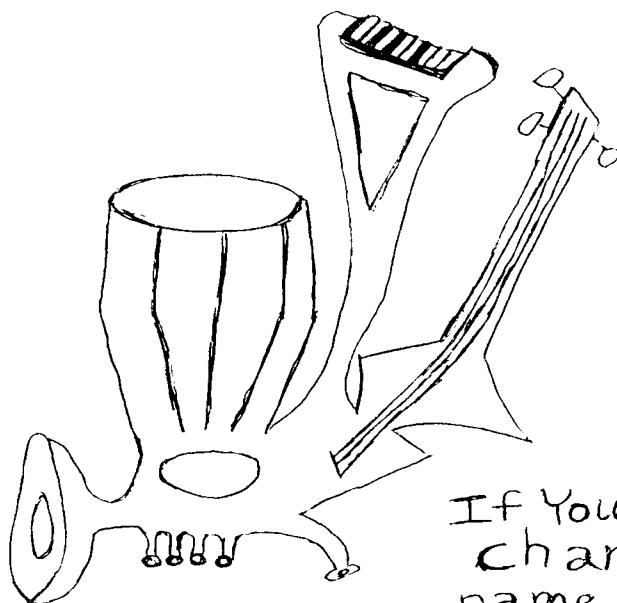
support from him via email and telephone. I am in the process of attempting to construct my own Eleven Shadows website, which'll be put up via the Primerenet server. Hopefully that'll be up soon. I've gotten on a couple of compilations by having people ask if I wanted to be on one. Actually, in one of the cases, someone was putting together an Asian-American tape compilation, so I answered that one, thinking it would be fun to participate. I'm Chinese by ancestry, so I, um, qualified! Also, communicating with different musicians and recording engineers and people at Hyperium and some of the other recording labels via email. People are much more apt to type a couple of things and press "send" than they are writing a letter — and it's so much quicker, anyway. Once in a rare while I get fan email. This always, always makes my day. And finally, I subscribe to emailing lists for Brian Eno and GaJoOb'zInE, among others. Cooooool...

GAJOOB: Tell me about your website. Why did you decide to do it? How is it produced? Has it generated much increased attention to your own recordings?

KL: I wanted to do the website to provide additional information about Eleven Shadows. Also, I thought it would be fun to do. I've included quite a lot of information about Eleven Shadows, as well as Real Audio music of songs from each of the releases I have. There is also an extensive Tibet page, Music Reviews, and a Travels page, featuring photos and

SCREAM BY ART Paul Schlosser

Do you know how to play this musical instrument?



If You had a chance to name it, what would you call it?

2/22/96
Art Paul Schlosser

text of my last trip to India. It's going to continue expanding. The Eleven Shadows website is actually a small website that is hosted by The Eleventh Hour website, which features quite a number of Real Audio Radio Shows, including everything from atmospheric shows to hardcore to world music shows to shows featuring women in music, and much more. It's going to be a wild site when it is finished.

Although it already has all these features, The Eleventh Hour website is actually still in construction. It hasn't been registered with the search engines or anything yet — the people doing The Eleventh Hour want to completely bowl people over when they do come to the website, so major traffic has not been solicited yet. Despite this, I am still getting hits fairly often, sometimes from links from other websites. Once it gets going, I'm confident that the site will generate quite a number of hits and hopefully spark some additional interest in Eleven Shadows. GAJOOB readers can check it out if they would like at <http://www.theeleventhhour.com>

GAJOOB: You mentioned participating in compilations as a way of getting your music out "there." What other networking activities have you found to be successful? Not so successful?

Hmmmm... I don't know. I am notoriously bad about self-promotion, so I may not be the best person to ask about this. I know that promotion is really important if you want to get the music out there, or at least create awareness about it, but I'm really bad about getting off my duff and doing it. I think there may be several things, though — maybe radio airplay. Good reviews always seems to help. If you have a record store already carrying your stuff, sometimes doing an in-store performance helps. I haven't actually done this yet, but it has definitely helped other people that I know.

GAJOOB: I recall your writing an article or two for various publications (including GAJOOB). Has this increased your exposure?

KL: I would imagine so, although it is difficult to measure how much. I doubt if it has improved Eleven Shadows sales or anything like that. There is something that I neglected to mention in the first question about networking via the internet and email: Due to having an AOL account and regularly posting on the "SSS" (Studio, Sound, and Stage) Music Forum, I had a chance to meet Craig Anderton, who runs the "SSS" Forum, and has written books and lots of articles for music magazines. He said that he really liked my posts. I thought he was a really cool, down to earth guy, and talked to him about five minutes at the NAMM Convention in Anaheim. About two weeks later, he emailed me and said that he really enjoyed meeting me, and asked if I would be interested in writing reviews for EQ Magazine (he's the technology editor there)! I emailed him back and said that I would be interested in trying, but that I had never done anything like that before, and that I also was definitely not a computer guru. Nevertheless, he wanted me to, so I did, and now, with the help of my girlfriend, who is a computer guru, I've managed

to write two articles for EQ Magazine. This hasn't helped promote Eleven Shadows at all, but I've gotten a little free software! It's also really good experience. I never realized how difficult it is to write a good software review. With EQ, since it is a recording engineering trade publication, it seems important to be able to write an article that 20-year recording engineering veterans could get something out of, but without talking over the heads of, say, a 10th grader who is an aspiring recording engineer, or even some person who simply wants to learn about some cool software for the PC. And if there are some serious deficiencies in a product, I get to say so without it being edited out.

I also write music reviews for Muse Magazine on a regular basis. They are an on-line magazine about women in music. The site is at: <http://www.val.net/VillageSounds/Muse> And again, I have no idea how much exposure this actually gets me — I just do it because I have some cool music in my collection that Muse readers may want to know about, plus John Koenig, the publisher, asked me if I could help him out, and that was the best way I could think of at the time.

GAJOOB: What/who are some of your influences? What are you listening to these days?

A two-pronged past/present question — very good. First of all, grew up in Illinois, and was exposed to a lot of old Motown and Stax/Volt music, which was all around me when I was growing up. That and Elvis. I'm also classically trained on the piano, and played a lot of Mozart and Beethoven and Tchaikovsky, and later on, Mendelssohn and Mussorgsky. By the time I started writing my own music, I was listening to Brian Eno, The Cure, R.E.M.'s "Murmur", Nine Inch Nails, Steve Reich, Djivan Gasparyan, and David Byrne/Brian Eno's "My Life In the Bush of Ghosts", which made a really huge impact on me, Javanese gamelan, and the Cocteau Twins.

Nowadays, I am listening to DJ Spooky, Henryk Gorecki, Brian Eno as always, Meridian Dream, Cesaria Evora, more Javanese gamelan music, Grief, Slint, Gasp, Kate & Anna McGarrigle's "Matapedia", Emmylou Harris' "Wrecking Ball", Arvo Part, and a lot of Armenian music, including Djivan Gasparyan, but also a lot of the sacred choral music and sharakan medieval music and duduk music. I've been listening to quite a lot of world music. I also like a lot of the darker ambient stuff, such as Alio Die and some of the late 80's Vidna Obmana. I touched upon some of the slowcore music earlier with Grief and Slint and Gasp; related to the slowcore/hardcore stuff, I also have been listening to 16, BuzzOven and Engine Kid quite a bit. I find this especially fun to listen to in the car. There's a lot of really great music out there, but sometimes it takes a little digging. I've got a Music Reviews page on the Eleven Shadows website. Most of the reviews are quite positive, as I have been primarily reviewing all the stuff that I especially like. Some of the music will make its way onto the radio shows on the Eleventh Hour website so people can actually hear some of it. A few of the artists mentioned above are already on it, actually.

GAJOOB: Do you listen to many other DiY artists? If so, who?

KL: I listen to Notnoise out of Santa Cruz, California. This is Michael Haumesser's recording project which I suppose could loosely be described as experimental. I think the guy is a genius. I also listen to Meridian Dream, from Santa Monica, California. He does ambient groove music, mostly, but I think he does really great music. There's also a guy from Canada called Lewis Melville who also records on an Akai 12-track who is doing some really interesting stuff, although I have no idea how to categorize it. It's mostly acoustic instruments, and he seems to have a knack for writing interesting harmonies as well. I think Vidna Obmana does his own recordings. Cool ambient music with rumbling noises — again, difficult to describe, but definitely a great artist as well. I've never met either of the last two, but I'd love to. Another artist I've been listening to quite a bit lately is Perfume Tree, which has a release, "A Lifetime Away", on World Domination Records. It sort of could be classified as ambient groove with a female vocalist.

In this age of affordable recording equipment, we are starting to see more and more musicians doing recordings at home. I think this is great. The more options that allow an artist to express him or herself, the better! The downside of it is that we will be inundated with more crappy music than ever before, but this is to me a decent trade-off — that also means that we'll hopefully hear music being expressed from all sorts of people who wouldn't have been able to do this before. What's also exciting is that the prices on recording equipment are dropping dramatically from year to year. You can get the Akai MG1214 12-track, which includes the tape machine, mixing board with three-band sweepable, defeatable EQ, and more for just US\$1000 to \$1200 now. When this thing came out, it listed for \$9000!!! You can get a Mackie 1202 used for \$200. I buy equipment used whenever I can — let someone else pay for the tax and depreciation. But I think that we are going to see more and more DiY artists crawl out of the woodwork.

GAJOOB: Describe your attraction to Tibet. How does this appear in your music? Have you employed any native Tibetan musics/sounds in your recordings?

KL: My parents told me that I was fascinated with Tibet even when I was a little kid. I have no idea why this is. In either case, at one of my jobs, one of the other employees was quite knowledgeable about Tibet, and always used to tell me about it. At about the same time, I was turned onto a book called "Seven Years in Tibet", written by Heinrich Harrer, an Austrian mountaineer. I found the book to be absolutely riveting, and is the only book that I have read more than three times. It's a very straightforward, earnest account of how Heinrich Harrer escaped from a British internment camp in India, and how he and his partner Peter Aufschnaiter traversed the Himalayas to get to then-neutral Tibet. Along the way, they encounter all sorts of interesting characters — thieves, beggars, holy men, bandits, pilgrims, nomads —

in what is a two-year journey to the capital city of Tibet, Lhasa. There, they finally fall in favor with the Dalai Lama, befriending him. Actually, this book is finally being made into a movie by the same name. It will star Brad Pitt as Heinrich Harrer. I hope it does the book justice.

I then traveled to China. Among the intellectual elite there, I was perplexed as to why they had very little knowledge about Tibet, which they called "Xijiang", which literally translates to "Great Storehouse". They considered it a vast wasteland. At this point, I was aware that China had invaded Tibet and now occupied it, but didn't know how ugly it actually is. Shortly thereafter I went to India, and there, went to Mussoorie, which has a large population of Tibetans-in-exile. I visited the Tibetan temple and the school in Mussoorie. I was able to speak to several of Tibetans, and heard firsthand accounts of the devastation that their country had incurred at the hands of the Chinese. They brought it to life for me. And even more than that, what made the biggest impact on me was that even though their country had been completely destroyed, their culture in peril, a fifth of their population destroyed, their monks tortured and their nuns raped, their monasteries destroyed — none of the Tibetans seemed to harbor any hatred or ill will towards the Chinese. They were still speaking about the Chinese in a warm tone, as if they were a friend who had made a mistake. It's difficult to describe how I felt as a result of talking to the Tibetans in Mussoorie, but I tried to capture that feeling and put it to music with "Sangsara", an upcoming release. After this, I read quite a number of books on Tibet, and joined Los Angeles Friends of Tibet, a Tibetan support organization. I have quite a lot of this reflected on my Tibet page on the Eleven Shadows website, including facts about Tibet and an email form letter to President Clinton, which you can just sign and click on to send.

With "Sangsara", what I had hoped to do was to capture the feeling of both the beauty and the turmoil, and the beauty of the philosophy and culture of the Tibetan people, but even more than that, how I felt about it. The feelings that I had inside me as I heard the stories. The music, I think, is very personal in this regard. Even though it is about the Tibetan people, I think because it is my own emotional reaction to it, the music is the most personal that I have created. I'm definitely not saying that it is Tibetan music by any stretch of the imagination. There are quite a number of Tibetan singing bowls, bells, and cymbals used in this recording. There is one song with a Tibetan wooden flute as well. There are also several Tibetan voices, including a little girl singing, in one of the songs. These voices were recorded in Mussoorie.

There is also an album called "Tsechima". Actually, it's out now, which is a little odd, as it is composed of ambient pulse remixes by Rae Dileo from the "Sangsara" release. This also has some singing bowls and bells, and some samples of Tibetan women singing and speaking. Neither of these releases are overtly political. They are songs that speak of emotions rather than specific political agendas. However, there are certain references lyrically to the devastation that has occurred, and other things. It's difficult to describe, but I think that "Sangsara" especially captures the essence of both the beauty, the sadness, the warmth, and the ugliness in Tibet. And hopefully the spirituality. Esther Tessel sang these with a great deal of passion, and really brought the songs to life with her voice.

GAJOOB: What is your worst nightmare?

KL: I've got a few of them, depending on the day. I'm afraid of being old and dependent on other people. That would be a nightmare for me. Losing the sense of childlike wonder, curiosity, creativity...

Ken Lee spends time in his studio (Mensch Tracht, Gott Lacht in Tujunga, CA) recording himself (aka Eleven Shadows, see this issue's Smell of Success CD for a sample of his work) and others. You may be able find a CD or two at Tower Records. Write PO Box 17283, Encino, CA 91416; or e-mail Burglar@primenet.com.



SHURE SM57 MICROPHONE GIVEAWAY

Send GAJOOB a
postcard, e-mail or
whatever saying you want to
enter the giveaway, along with
your mailing address.

Deadline is
August 1st, 1997.
Winner will be
drawn at random.

Watch our website
August 2nd, 1997, for
announcement of the
winner, or send a SASE to get
notified by mail.

First off, this article is not gonna get into the very real question why it is you might want to make your own damn CD in the first place. Nor am I gonna get into pointless discussions centering around the idea that making a CD is somehow less DiY than dubbing cassettes one by one. It probably is. Maybe. Whatever. But if you want to make a CD, here's how you can do a thousand of 'em for around \$700. Give or take.

So, how did we make the GAJOOB Smell of Success CD? I'll detail my experiences here. I'm also gonna name names and give addresses. Note that I have no relations to any business here, nor am I or GAJOOB or anything or anyone affiliated with me or GAJOOB getting any kickback or anything else from these people. I list them here for reference only and because I had quite an easy time of getting the CD made and highly recommend these people based on that.

Ever since I first began publishing GAJOOB I've

Once I had all the submissions and had given everything a listen or two or three, I arrived at the final list (which was VERY difficult). I have never made a CD before, so I had put some feelers out a few months prior, asking people how I should go about doing it. Many people suggested accepting only DAT tapes to help in the dubbing process, but I didn't want to do this, considering many of the artists I wanted on the CD would probably have no access to a DAT recorder. As it turns out, well over half of the submissions were taken directly from cassette tapes and, as you can see, they really sound pretty good. Go the remastering/DAT route if you can afford it — but it's not absolutely necessary.

So, don't let anyone tell you that cassettes are impossible to make CDs from. They're not. You can make your own CD from your 4-track recordings.

Anyway, I relied upon the help of Ken Lee (see the Recording Drums and the interview in this issue,

Considering the various sources and whatnot, the CD sounded great! I then sent the CDR master to Mike Landucci who got me a great price on the manufacturing from Media Group (44799 Industrial Drive, Fremont, CA 94538; phone 510-683-0188; fax 510-683-0189). I got 1000 CD's for \$600, including 2-color printing on the CD (I used just one color, but it's the same price). Mike used to broker CD's for artists, but has since stopped doing that, so you can deal with Media Group directly. Shipping was an additional \$35 and I got my CD's back in around three weeks.

So, for less than \$700 you can have 1000 CD's made. There's a few extras to add in, like film for the CD art (positive, emulsion up, 100 line screen). That'll set you back about \$25 (for two color separations) from disk at most graphic art service bureaus. Then there's the cost of jewel cases and inserts, which will vary widely depending on how you decide to go. Check out Mike Landucci's interview in this issue for tips on saving some cash in this department.

A few notes on printing... Get to know your local printer *before* you start your project. Ask them the best way to do your project. They'll be happy to give you advice 'cos it'll save them some headaches in the long run. Don't be afraid to talk price with them. Shop around and make offers. In the world of printing, haggling is definitely the norm. Consider Xeroxing or color copying as opposed to offset printing. In some cases you can save a lot of money and end up with something every bit as good. There are a lot of steps in getting all the various inserts made. Remember that cutting, folding, scoring, perfering and film and design work is gonna set you back some extra cash. Don't be afraid to ask several printers what they charge for these kinds of things and also ask them how you can save money. Be very specific when you describe your job to a printer because every job they do is pretty much a custom job — just when you think there's a standard way of doing something, someone comes along with something "special" they want done. If you are specific in your job details, your printer will have a better idea of how to get you what you want and possibly how to do it cheaper than you might think with alternative ways of getting it done. You can also save money by doing some of your own grunt work. But be warned that folding and whatnot is very time consuming and you'll probably be better off letting your printer do it for you.

Anyway, I'd heard a lot of horror stories from DiY artists about getting CD's made. Long delays (mostly from printers doing the inserts) and hidden charges at the manufacturing plants. While I can't guarantee this won't happen to you, I *can* say my experience was quite smooth sailing.

To sum up, the process is really quite simple. Get a CDR master (remember to have the timings listed out for you so you can send these to the manufacturer). Send the CDR and film artwork and cash to the manufacturing plant. Wait for your CD's.

If you have any further questions feel free to contact me. And good luck in making your own damn CD!

MAKING THE SMELL OF SUCCESS COMP CD

by Bryan Baker

looked for a way to give people a chance to hear all the wonderful sounds I've been privileged to hear over the years. I've put together quite a few compilation tapes which have seen a bit of success, but I really wanted to spread the sounds in a more general way. I wanted to package the sounds with the magazine, and make the sounds and the words a whole experience. Producing a CD is the best way to do this.

Around October/November I put the call out for submissions to GAJOOB's first compilation CD. I also contacted several longtime hometaper contacts whose recordings I had long admired. I wanted a mixture of new stuff and stuff people have been reading about in GAJOOB but, perhaps, had not heard.

Several veteran hometapers appeared online about this time as well, including Russ Stedman, Carl Howard and Greg Mathieson (Stegor). It was online contacts that helped me get the compilation together so quickly — which was important considering I was sort of working within a window of opportunity to get the CD made.

plus the Eleven Shadows track on the CD) to take the various cassettes, DATs and a couple CDs and put together a DAT master. He put everything on his computer using SAW+ software (Windows), did some levelling and tweaking and called it good.

He sent me back the DAT master which I then sent to Doug Diamond. Doug runs his own CDR duplicating business (Diamondisc Audio, 765 McMurray Dr. J-10, Nashville, TN 37211. Phone 615-781-6484. Email: ddiamond@bellsouth.net). For \$25 he'll do a straight transfer to CDR, or \$50 gets you some additional song-to-song levelling and whatnot. Doug will even take cassettes or whatever else you might have (within reason, I suppose) and make you a master from those. If you want additional copies of your master they're \$15 each. I got a couple extra copies and the \$50 treatment 'cos I wanted to make sure everything was okay (I hadn't heard the DAT master 'cos I, myself, don't have a DAT machine). He also had it back to me in three days!

CDR's play like normal CD's, so I took a few days and listened to the result of all this work.

GAJOOB: You've been involved at some level with hometaping for several years now. Tell us about your first tape. How was it recorded?

LMB (STEVEN DEFOE): Thanks for asking. We came from the same town (suburban Enfield, CT) and went to the same schools. A lonng time ago (around '74), I made friends with some hippies from "the other side of town" who were in my home room in high school. We were brought together by our common musical influences, i.e. Jethro Tull, Gentle Giant, King Crimson, Gong, PFM, Magma, Van Der Graaf, Generator, Can, Klaus Schulze, Alex Harvey, Hampton Grease Band, Residents, and specifically by Edgar Froese's first album, Aqua. Sometimes we skipped school together and watched Leave It To Beaver reruns at 10am. You might remember that Larry Mondello was Beaver's pudgy friend and a bit of a troublemaker.

Anyway, we used to party in Shenipsit State Forest, and our first tape, which was never released (we didn't think like that then) was recorded there late one night around the fire. Twenty people or so were there, banging on an old oil drum, logs, whatever, and we sang impromptu songs that I still like today - "Old Black Bug" and "Whoa, Ranger, You Look Happy To Me" to name two. That was around May '75.

After high school, I remained good friends with one of these "peaceful freaks" as the jocks called us, a very strange character named Steve Dromgoole. I was living with my girlfriend at the time and it was she who first suggested it, "You guys like this crazy music so much, you ought to form your own band," she said.

Flash! Yes, it was obvious, of course we should form our own band, and what else could we call it but The Larry Mondello Band? Thus empowered, Steve brought his blower organs and steel drum over to my apartment, I got out the pots and pans, and we started taping. The results of these early sessions were later released as The Basement Tapes Volumes I and II. Unfortunately (or fortunately as it turned out), the music we made was too much for said girlfriend and she started bad-mouthing us to her "cool" friends and it wasn't long before she moved back home to mother. This was '77/'78.

Today, even though our personal lives have changed a great deal, and after several "third wheels" have come and gone, we still play and record together as a trio. Another good friend from the way back, Rich Elko, plays drums and acoustic guitar. So that's the way it came about, close friends who weren't afraid to share their wildest thoughts, screaming into a tape recorder for the fun of it. I'd recommend it to anyone who needs a way to blow off steam

GAJOOB: How were you first introduced to the cassette network?

LMB: As far as I know, there was no cassette network when we started, and it wasn't until the early/mid eighties that we became aware of other people who were doing similar things, each with

their own twist. This was after we had basically shot our first creative load, so to speak, and we were in a dormant period. The Rudy Schwartz Project was my first experience but soon after there was a veritable explosion of "cassette artistes". That was the impetus that brought us back to life, I think, when after years apart we got together for live performances again. By the way, my personal faves are Arrington (Olympia WA), Hermanos Guzanos (CA) and Yximalloo (Japan).

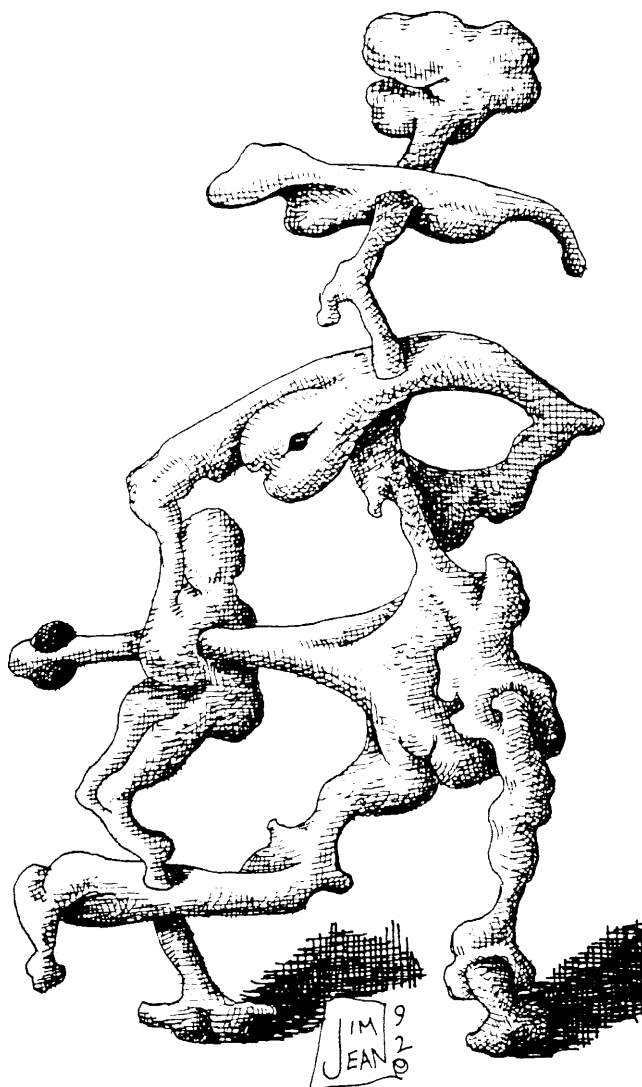
GAJOOB: Does Larry Mondello do live shows? If so, could you explain?

LMB: We have done, on the rare occasions someone will actually book us. We played at Trinity College a few times in the late 70's and early 80's, and we played artspace like AS220 in Providence and Worcester Artists Group. We did some fun shows in a converted meat locker called The Populous Pudding. And we did a mini-tour with



LARRY MONDELLO BAND INTERVIEW

by Bryan Baker



Alvaro - The Chilean with the Singing Nose in 1990. A lot of our favorite places were killed by the recession of 1991. Being untrendy, we endured our share of gigs with bad vibes, clearing out places in minutes, that kind of thing. We always get some kind of strong reaction, either good or bad. My ambition for 1997 is to drag my buddy Scooch out of his dungeon to play at certain local record stores, record it, and release it as our next tape.

GAJOOB: I've always been impressed by your flyers and such, who does those?

LMB: We usually work together on the ideas. When we're in a dormant phase (like now), I do the photocopying and distribution - I'm also building our cheesy home page (<http://members.aol.com/mondello1/larry.html>) (slowly).

GAJOOB: Have your recording and networking activities changed since you've been online?

LMB: A little — in many cases it's much easier to reach people that way, computer networks are going to advance the human animal, there's no doubt about that, but for now the ability to e-mail friends in Japan, or the UK, or Portland, Oregon, is a definite improvement over postcards. I can't get away from the mailbox, though — there are a lot of great people who still aren't online, and DiY cassettes still can't be downloaded from a BBS.

The future is coming, but it isn't here yet.

GAJOOB: What do you do in real life?

LMB: Steve Dromgoole, sometimes called "Scooch," is a mailman. Sometimes he's a happy mailman, sometimes he's a bum. I love him like a brother, but lately I'm a little bit concerned because he's started buying guns. He has some hilarious stories that will just about make you piss your pants. Like the one about the runaway monkey, for example.

Rich Elko is a mostly unemployed genius, though he's just started working at UPS nights. He's looking forward to the money so he can upgrade his CD player and computer.

I know a little bit more about myself because I'm with me all the time: I get up at bloody five o'clock in the morning because the cat insists I feed her and keep her company. I use that time to work on my novel, Pharmicon. I drive to work in my '86 VW Golf with a billion miles on it, listening to the gentle whimsy of the two old guys on the old timer's radio station — if that gets boring (which is not as often as you might think), I switch to cassette tapes of Uli Trepte. When I finally get to work I turn into a designer of microprocessor-based control applications for air conditioning systems in commercial buildings (blugh). Sometimes that gets

a little tense so I have to go out to the car for my muzak / noise music fix. For about the last 15 years I've been getting a haircut every four or five weekends, but before that only rarely.

GAJOOB: What's last thing LM did? Could you talk a little about it?

LMB: We were working on a project called DumbTop last year, but I'm afraid it remains incomplete... Our last proper tape was released in '94, called The Warbler. It marked the end of a cycle for us. The Warbler is our name for a cheap Panasonic cassette recorder, remember the ones with the built in condenser mike? The back cover is removed and you use your finger to jiggle the belt while playing/speaking into it. We first used The Warbler around 1974, in our earliest incarnation (pre-LMB). In '94 we rediscovered it and made the tape. It's a simple effect, but very funny. It can be a bit much for some people, but it got some good reviews (thanks, Bryan) - I personally think it's one of our best efforts. We still have about 6 of the original 100 left, and they need a good home.

CONTACT: Larry Mondello Band, PO Box 451()Collinsville, CT 06022. Email: mondello1@aol.com.



BABYSUE remains as disgusting, perverse, irreverent, abhorrent, etc., as ever. Lots and lots of baby sue herself, plus "Goddamn Three" and a contribution from Blair Wilson ("Crumbs"). Favorites this issue are Urban Supremacy, Welcome to Atlanta and Ha Ha the Clown. [\$3.00 (checks payable to Fievet) • PO Box 8989, Atlanta, GA 30306-8989; e-mail: babysue@babysue.com]

SONGSTER'S EXCHANGE WHO'S WHO LETTER is a 6-times yearly one-pager of reviews of DIY stuff. This co-op run by Josh Lucchesi is producing a comp CD as well as this newsletter to help its DIY artist members "get heard." Send a stamp for more info. [Songster's Exchange, 364 Neptune Dr., Manahawkin, NJ 08050 USA]

AUTOREVERSE features interviews with independent sound artists like Kenyata Sullivan, Daniel Prendiville, Cosmonauts Hail Satan, Bacchus Jihad and others. Plus over a hundred reviews of self-released recordings from around the globe. Issue 4 is out now and features the first AUTOreverse compilation tape, TURBOGROOVES with exclusive recordings by Scott Brookman, Evolution Control Committee, Star*Pillow plus tracks by Corpse vomit, 809-E10, neXt rAdio, Big City Orchestra and more. \$3usa to AUTOreverse, PO BOX 15579, COLUMBUS OHIO 43215 USA. "We review all DIY soundstuffs. Check the AUTO web site for a skeletal version of the zine at <http://www.netwalk.com/~stewart/index.htm>."

FROG PEAK MUSIC is a composers' collective devoted to the production, distribution and availability of experimental work. The group publishes scores, recordings, innovative music software and books on speculative music theory. They also distribute artist-produced recordings, scores and writings. [Box 1052, Labanon, NH 03766 USA; e-mail: frogpeak@sover.net; URL: <http://www.sover.net/~frogpeak/>]

NO PROBLEM PRODUCTIONS announces a new release from virtuoso ensemble Huun-Huur-Tu. "Over the course of many generations, the Tuvans have perfected a beautiful, centuries-old form of overtone-singing known as Khoomei (pronounced hoo-MAY), or "Throat-singing," in which each vocalist sings two (and sometimes three) distinct notes simultaneously. The vocals often imitate animal cries and the sound of the blowing wind; they range from bass drones to flute-like resonances to high-pitched buzzes and whistles. When not on tour, the members of Huun-Huur-Tu lead the lives of nomadic cowboys, herding their goats, sheep and reindeer with expert horsemanship." [No Problem Productions, 832 Pavonia Ave., Jersey City, NJ 07306; e-mail: noprob@delphi.com]

GEOFF WILBUR'S RENEGADE NEWSLETTER is an industry sheet devoted to unsigned bands. This 4-page issue contains a couple interviews and dozens of demo and other unsigned band music reviews. The newsletter is mailed to 500 "people within the music industry" and 100 musicians. Local editions for Grand Rapids and Lansing are also published which feature a mix of local and national bands. Bands interested in demo reviews may

submit two copies of a demo tape and band information for consideration. Contact: 2843 E. Grand River Ave. #200, East Lansing, MI 48823 USA; e-mail: renegade@voyager.net.

HOMEGROWN is a weekly radio show on 99X in Shreveport, Louisiana. "We are currently looking for QUALITY bands to spotlight, with interviews and airplay. Our station reaches listeners in Louisiana, Texas and Arkansas, and eventually we would like the show to go nationwide. The sooner we get your promopack and CD, the sooner we can check it out!" If you've got a CD or demo tape that you would like to get on the air, then send a copy of it to Lonnie Haskins, 112 Sussex Court, Bossier City, Louisiana, 71111.

LADD-FRITH is on the web at <http://www.humboldt1.com/~lfrmusic/LADD-FRITH.html>. Music on the label by Blackhouse and others. Contact: PO Box 967, Eureka, CA 95502. Email:

lfrmusic@humboldt1.com.

ZINE NET - The Place for Independent Publishers on the Web, features Web versions of printed zines. Free to zine publishers. Find us at <http://www.zine.net>. Zine Net, PO Box 36022, San Jose, CA. 95158-6022.

NAMUTO (The National Musicians Touring Network) announces the formation of Gig Swap: a new program for musicians to swap gigs on a national and international level. NAMUTO will act as the communication connection between individual bands, agencies, and venues (night clubs, bars, coffee shops, schools, etc.) that register with the program. Gig Swap is in a very experimental mode and encourages the free flow of ideas on how best to implement the program. For more information or the exchange of ideas e-mail: yostie@aol.com with "Gig Swap" in the subject. Contact Jeff Yost c/o NAMUTO, 1910 Riverbend Pkwy., Fremont, Ohio, 43420 or call 419-332-5667.

EARTHQUAKE ZINE has a new comp tape out: one hour of punk, hardcore and ska with 17 bands (23 songs): Weak, Setback, Stranded, Partisans, So Called unlike, Vodkof, Shield, Free The 4, Shriners of Ska... \$5, 2£, 6 DM, 20 FF ppd (cash). Contact: EARTHQUAKE ZINE, Fred Leca, Le M  nil, 88160 Le Thillot, France; e-mail: 100625.412@compuserve.com; URL: <http://ourworld.compuserve.com/homepages/earthquake>.

MATHIEU DUCHARME is starting a punk/ska/HC

zine and he is looking for stuff to review. Send to: Mathieu Ducharme, 515 Notre-Dame, Champlain, QC, Canada, G0X 1C0; e-mail: mducharme@infoteck.qc.ca.

TRIQUETRA RECORDS is an indie label looking for bands of all types. We are based in Lower Buck County, Pennsylvania & we've been active for about one year. We have seven CDs out now (or coming out); another five CDs are planned for late summer through the fall. Triquetra is not about one kind of music; it's about making connections, about being real. Our bands run the stylistic gamut from hardcore to folk. We do not care about "scenes" although some of our acts do. We are not afraid to make money (how else would we put all this stuff out!) but money is NOT our main concern. We started the label with 1400.00 and we are still very hand-to-mouth at times. We have distro through all the big one-stops & we're talking to Rotz, Feedback, & Caroline (a long shot, but what the

DIY CONTACTS & ACTIVITIES

hell). Triquetra is looking for a few awesome bands. It doesn't matter what kind of music you play; if it's real, it will come through. We would prefer bands to be based at least geographically in our area but this is not essential. Bands or solo artists should be gigging constantly or as often as they can (we recognize that many musicians are either students or have to work for a living). Are you interested? Send us a tape (no 7"s please, our record player is busted) & some info on the band. Our address is Triquetra Records, PO Box 7360, Penndel, PA 19047. E-mail: dogunder7@aol.com. We can't respond to everyone, but we'll try. If you want your stuff back, just enclose a SASE.

For **HAND MADE MUSIC STANDS**, woodwind tools, reeds and fun music accessories check out the on-line catalog at <http://www.webcreations.com/music>. E-mail: LLevine537@aol.com. Postal: 322 West 57th Street - #18C, New York, NY 10019. Phone# 1-212-957-8606. Fax# 1-212-957-6216.

A NEW MUSIC PUBLISHING COMPANY has opened in North Carolina DBA 'The Melody Connection' (BMI). Unsolicited submissions are ok, mostly country and gospel. Prefers cassette - submit a professional quality demo tape by mail (no more than 3 songs, please) along with typed or neatly printed lyric sheet to: The Melody Connection, Post Office Box 461, Spring Lake, N.C. 28390; Attn: Amy Young, A&R Director; Fax:(910) 496-2054.

MUSIC RETAILER/LABEL is interested in

Independent Artists (esp. 'new age' and world music) with retail-ready product that are interested in selling direct. Mail sample product and price list to: Ishmail Records, 300 Eliot Street, Suite 226, Ashland, MA 01721; 508-879-9055; or inquire thru e-mail at ishmail@worldage.com.

A NEW PUNK ONLINE SITE/ZINE NEEDS YOUR HELP.

The site is called punks g hybrid. "I'm looking for contributions in the following areas: columns - write about anything you want - include graphics of related material, or I can make them myself. Music/zine/software reviews - review any style of anything. Once again i can scan the graphics of you can't. This is very free form. If you want your zine/7"/cd reviewed by me - then please send it my way. This would be a big help seeing as I am broke and can only afford so many records to review. If you send something, it will get reviewed!!!. You can also send me your digital artwork attached to an email or you can send the stuff in the mail and I will scan it in and return it (please include return postage). This can hopefully be a very cool site with your help. So please, if you can help with anything I'll take it! I will except any style, form, or anything. To contribute you can email me stuff at punksg@phreakco.com - I can take attachments in any word processing or graphics format. Or you can send stuff to Punks G Hybrid, 27440 Banker Street Road, Sturgis, MI 49091."

BCT STUDIO & GRAPHICS provides high quality custom cd/tape design packages for the music industry. "If you would like to see samples and our current price list, check out: <http://pobox.com/~bct.studio/bct-sam.html>." Contact: P.O. BOX 1822, PARAMUS, NJ 07653; (201) 445-2927 / Fax (201) 445-6924; email: bct.studio@pobox.com.

THE BALDRICK HELL'S KITCHEN is a FREE email publication that's distributed via Internet. It's aim is to introduce to the readers underground and major bands mainly in the metal, extreme metal, gothic/dark wave, rock and punk/HC vein but never limiting itself 'coz of styles. Each issue is about 120-150 Kb long and contains between 5 and 7 interviews to signed and unsigned bands, plus news section, gig reviews and CD/demo reviews. TBHsK comes out via e-mail each and every month unless when stated, usually during the first week of it. To get subscribed please send an email with the reference 'subscription' with the following body: <full name> <email adress> <place of connection to the net> to jjbellauvi@readysoft.es or billu@hnet.es. If you are just joining our subscription list and are interested in receiving previous issues please just let us know it by emailing us. In order to avoid slow download, 'packs' of more than two issues will be compressed to .zip or .arj format. Let us know which one you prefer when writing. Feel free to interview any local or major band, make your own CD/DEMO reviews or write down what happened at the local gig and send it to us! All contributions are welcome and encouraged to be sent! HOW TO SEND YOUR STUFF FOR REVIEW OR GETTING AN INTERVIEW? Just send a package with as much info as possible (include a complete bio and if possible xeroxes of interviews and articles on your band that have

appeared in press) to jordi - apartat 14.148 - 08080 barcelona - catalunya - spain; Phone: 343 - 203.99.09; Fax: 343 - 280.24.86.

AURAL ADVENTURES, the DiY indie label, is now on line at <http://members.aol.com/AuralAdven/index.html>. Stop by and have a look! 'We're also seeking new artists to add to our catalog, so if you have a DiY CD you'd like us to sell send it to us at 2081 Revere Dr., Concord, CA, 94520 USA.'

WYNNWARD MUSIC ENTERPRISES, Incorporated, a Charlotte, North Carolina based professional music publishing and production company with offices in Studio City, CA is currently accepting submissions for consideration. 'We are especially interested in: INDIVIDUAL SONGS OR WRITER CATALOGS, PRODUCED MASTERS, UNSIGNED ARTISTS LOOKING TO DEVELOP A CAREER. Original music only. Please send only copywritten material. Send submissions to: Douglas Weeks, Vice President, Production, Wynnward Music Enterprises, Incorporated, 407-A Balcome Boulevard, Simpsonville, SC 29681.

FYM is offering their sampler featuring all of their bands for only \$1. The genre is indie rock and you can contact Nate Helm at 637 Meadow Drive, Macomb, IL 61455.

For **INSTRUCTIONAL VIDEOS** covering the many instruments and styles in bluegrass and country music, see the web site at <http://www.musicvideo.com> or contact Texas Music & Video, P.O. Box 16248, Lubbock, Tx., 79490-6248, Voice: 806/894-9147, Fax: 806/894-8764, Email: rwelch@musicvideo.com, staff@musicvideo.com. 'We are full time college instructors, composers, arrangers, and studio musicians. We also produce instructional videos.'

TheDJ (<http://www.thedj.com>) is a new type of music broadcaster streaming dozens of continuous commercial-free channels of music over the World Wide Web. Licensed by both BMI and ASCAP, TheDJ strives to generate advertising revenue by being the most popular source of music on the Internet. TheDJ does not sell CDs itself, rather it connects visitors to the sources where they can. Our goal is to have the largest collection of music on the Internet where people can come to one place to learn about, listen to, and purchase music quickly and easily. Visit the web site to learn more about DJ Interactive and its unique marketing technique and how it might apply to your own label and music. Contact: Terraflex Data Systems, 172 Coronado Ave., San Carlos, CA 94070.

POWER STAR MANAGEMENT is a management firm handling national recording acts. 'I'm always looking for new acts of any kind.' Send package to: Power Star Management 200 West Merchant Street Suite 105 Audubon, NJ 08106. For more info check out the web page at: <http://pages.prodigy.com/powerstar>.

Yet another issue of **HMMM...**, this time it is 48 pages, packed with tons of interviews, cocktail recipes, concert reviews, music reviews, movie reviews, and zine reviews. All subscribers who send in \$7.00 for a one-year subscription will

receive free music with the first issue of Hmmm... sent to you. Contact: Hmmm... P.O. Box 4336, Bellingham, WA 98227-4336. (If you must write a check, please make it payable to Sean Berry).

FREE NEW ORLEANS RADIO PLAY-Do you want your band/label/etc played and announced on New Orleans radio? I need hardcore/punk/grind/noise/anything extreme for my show. Vinyl or CD only with no distinguishable obscenities. Send whatever to BCD at 6327 S. Robertson, New Orleans, LA 70118.

MOURNING CLOAK, an experimental/psychedelic folk band has a website at <http://www.mindspring.com/~obscura/handeye.html> and a new CD, 'In Dreams You See' available now. Contact them at: MournCloak@aol.com or PO Box 9, Upperco MD 21155-0009, USA. You can also get a copy of Hand/Eye Systems catalog, e-version, or paper version just by asking. It's done 3-4 times per year. Music in sort of a gothic folk/etc. vein.

For **UPC INFORMATION** contact Uniform Code Council at 513 435 3879 or write at 8163 Old Yankee Rd., Suite J, Dayton, OH 45458.

JUST IN CASE RECORDS (po box 944 canton, CT 06019-0944 usa; E-mail: mikexjic@pcnet.com) is looking for stuff to review. You can send 3 stamps for a sample copy.

Page Lepak is a partner in an **INDEPENDENT MUSIC STORE** in Oklahoma City. "We specialize in underground music of all types, with a heavy focus on independent labels. We believe in going directly to bands and/or labels whenever possible, thus avoiding the extra cost of a middle man. We are always on the lookout for new titles and bands. Being that Oklahoma is a cultural wasteland, we don't have a way to find out about a lot of music, except through the help of the people that make it. We would appreciate any promos, catalogs, zines, newsletters, etc." Contact: Music Dimensions P.O. Box 95043 Oklahoma City, OK 95043; phone: (405) 682-4441 (ask for Jim or Dave); e-mail: plepak@sprynet.com.

DIY MUSIC ZINE has got a developing website that is worth checking out. URL: <http://www.diymusic.com>. Get information on their new compilation CD. Send your tapes now to: Compile this! c/o DIYMUSIC, 206 W. Monumnet Street Apt 1B, Baltimore MD, 21201.

THE CATAPILLAR PRESS is part rant sheet and part self-promotion for its Editor, Kevin Cady. Content plays hopscotch with the PC line, which has you guessing from article to article where the stand is gonna be taken — and this rag does not flinch when it comes to taking stands. It's yours for US\$3. [Smoking Catapillar, 2252 South 17th, Tacoma, WA 98405 USA. Email: Catapill@Sprynet.com]

ZINE Oi! PUNK SKA!!! HARDCORE. "I'm looking for arts. Any arts related to punk or ska (and all the two-tones and rudeboy arts) are cool. email: mducharme@infoteck.qc.ca. snail mail: Mathieu Ducharme, 515 Notre-Dame, Champlain, QC, Canada, G0X 1C0.

ROBBINS ENTERTAINMENT, a new,

independently-owned record label with worldwide distribution through BMG is looking for bands. "We accept and listen to all demos in all genres of music. Send to: Meredith Fisher, Robbins Entertainment, 30 West 21st St - 11th Floor, New York, NY 10010.

BIG BEEF RECORDS & PRODUCTIONS is an independent record & "alternative media" outfit (for lack of a better description), with a number of CD, cassette, vinyl and video works available. "We have no single theme as our material ranges from straight powerpop punk (REAL LULU) to truly alternative acoustic rock folk (THE PURE PLASTIC TREE) to rather bizarre underground video productions (THE EAT MORE CARP SHOW). We also have examples of modern progressive rock (CAGE), surf (THE MULCHMEN) and heavy sound collages (PRAISE-A-THONS "Crucifiction"). We believe that in the music business, "music" should always come before "business" and we strive to provide interesting and unique additions to the cultural landscape at very affordable prices. Check us out at our website at <http://www.bigbeef.com> or e-mail us for more information at andy@bigbeef.com" Or contact: BIG BEEF RECORDS & PRODUCTIONS, P.O.Box 303 WBB, Dayton, Ohio 45409; #513)258-1124.

ZINE MACHINE is a mail order distribution company that specializes in ZINES & small press publications. Services are FREE to the small press community. They add a small fee onto the price YOU want to get back for each of your publications, to cover their costs & postage, then this is charged to the zine buying public. Contact: ZINE MACHINE, PO BOX 40022, Park Royal Plaza Postal Outlet, 2425 Truscott Road, Mississauga, On, Canada, L5J-2B0.

SPOTLIGHT PUBLICATIONS produces a publication it sends to industry insiders (labels, publications, etc.) that is made up mainly of adverts of bands that pay to get into it. Sort of a co-op mailing using Spotlight's industry contacts and the collective approach. Worth checking out if you're



looking to get your name out there anyway anyhow. [Spotlight Publications, PO Box 63423, St. Louis, MO 63163, USA]

JAPANESE METAL ONLY label needs more World-Class Metal Bands (Doom / Death / Techno / Thrash / Industrial etc.) for future release. Send your stuff to; METAL BLAST records, c/o Hiraoka, 3-77-8 Nisshin, Oomiya, Saitama, 331 Japan; Fax: 048-665-2381; e-mail: hdisc@tky.threewebnet.or.jp.

URL: <http://www.threeweb.ad.jp/~yugok/index.html>.

An open invitation to **ACOUSTIC MUSICIANS** anywhere in the Hudson Valley. The Doc Fry Community Center in Warwick holds an open mic coffee house at 8 p.m. on the third Saturday of every month. Admission is \$3. Best route to Warwick: Route 6/17 Quickway to Goshen exit (Route 207 and 17A). Take 17A through Florida N.Y., where it joins Route 94, and 17A/94 becomes Warwick's main street. Take the first right after you cross the railroad tracks, Orchard Street, then follow that street to the end. The center is at 11 Hamilton Ave. Look for an old school building. Warwick is about 60 miles northwest of New York City and about three miles from the New Jersey border at Vernon or West Milford. For more information, call the Doc Fry Community Center at 986-6422 or Dave Gordon at 914-651-7782, or email Dave at gordons@warwick.net.

A site with news of interest to all **GUITAR PLAYERS AND MAKERS** is looking for more guitar related links. E-mail your URL: <http://www.agt.net/public/digit/digit.htm>. Mailto: digit@agt.net.

SHAREWARE MUSIC MACHINE has just launched a new web discussion page for people interested in music shareware and freeware. Come and talk about your favourite programs, ask for advice, or just read what others have to say. All messages appear in real time and it's accessible from anywhere in the world. You can get there from Shareware Music Machine or go straight in by pointing your web browser to <http://www.hitsquad.com/smm/wwwboard/>.

Get your **ZINE OR MUSIC REVIEWED** in Buffalo Speedway zine. "I know that lots of you have zines dedicated to music groups and other stuff, as well as your own demo tapes, and I'd love to include them in my jumbo, pull-out, on-colored-paper, review-type-thingy-section. . . Buffalo Speedway is published six times a year from Chicago. It is mailed all over the country, and I now have a European distributor as well. I publish art, comics, fiction, commentary, interviews and reviews, and whole lot of other junk. This review issue should be at least 68 pages, like my last two issues, and will not only be sent to a mailing list of 150 people (42 subscribers) but will also be sold in stores in Chicago and New York. Contact me to submit your stuff, or send it to: Jenni Grover, Editrix/Publisher, Buffalo Speedway, 3477 N. Broadway Ave., Box 112, Chicago, IL 60657 USA. Everyone who is reviewed will get copies of the issue!

Ari Sass is currently hosting an on-line internet radio show called **DESERT FLOWER INDIE HOUR** — a weekly show dedicated to indie rock. Previous and upcoming guests include: Stereolab, Bedhead, The Crabs, East River Pipe, Technical Jed, American Analog Set, and Sleepyhead. The address for the show is <http://www.pseudo.com>. "Each week I have guests on my show to interview and/or play their music. The great thing about it is that all shows are archived so they can be heard even after the original broadcast. Basically, my show is new and I'd like to get the word out about it because it is a really fun show and I think the bands that I get interest a lot of people...I hope!!" Contact: Pseudo On-Line Network, 600 Broadway, 6th Floor, NYC, NY 10021.

MUSIC FOR NIMRODS KPFK - 90.7FM is, "... a damn radio show out here in Los Angeles. Trash,



Exotica, Lounge, Punk, old movie commercials and sound bites from old hygiene films...hell, if it works I'll play it...Check out the web site at <http://www1.linkonline.net/dbuhler/NIMENT.HTM>.

THE PSYCHEDELIC REALM is hosting a new feature where independent bands will be reviewed online. All you have to do to get your band on it is send your demo tape, bio, and anything else you might like to send to: Psychedelic Realm Band Review, ATTN: Josh Weide, 2222 Tulip Ave., Upland, CA 91784-7377. URL: <http://www.psychedelic.com>.

ZINE WORLD, a new zine review zine, ocusing exclusively on micro-scale, self-published books and periodicals, offers as many zine reviews as they can afford to print on their no-bucks budget. Send yours to 537 Jones St. #2386, San Francisco CA 94102. If you're interested in reviewing zines for Zine World publication, send a copy of your latest zine, preferably including a zine review section. If your writing is coherent and critical, they'll send their contributors' guidelines. If you'd like a copy of ZINE WORLD #1, the price is \$3, cash or stamps. Overseas: \$5. Cash only, no trades.

LOCAL MUSIC STORE ONLINE at: <http://www.localmusicstore.com> is looking for artists who would like to have their Demo tapes reviewed. The reviews are FREE of course. The reviews are done by individuals from around the world who have volunteered. If you would like to have your tape

reviewed and included in their catalog for 1 year for FREE send email at jcmgmt@cais.com. Contact: Jeff Campbell, CMAG, 266 Congressional Ln., Suite T3, Rockville, MD 20852; phone: 202-298-4532.

THE UNIT CIRCLE features gothic, atmospheric, industrial, experimental songs and sounds in their latest catalog that includes CD's, cassettes and printed matter (they also publish a zine well worth checking out). PO Box 20352, Seattle, WA 98102; <http://www.amz.com/labels/UnitCircle/>; rekids@unitcircle.org.

M.O.T.O.'s latest release is called "Bolt," released on Little Teddy Records in Germany. 20 songs. "A heapin helpin of classic M.O.T.O.!" It's available in the states directly from the artist for \$10 ppd. MOTO, Box 578912, Chicago, IL 60657.

WORLD WIRED PRODUCTIONS (<http://www.wwpro.com>) offers quite an impressive site geared toward independent stuff like bands, zines and other things. They've got lots of exciting things to get involved in, like band of the month, zine of the month, etc. World Wired Productions, 303 North Main Street, Langdon Plaza, Suite 101, Elmira, NY 14901, USA. Email: lou@wwpro.com. Phone: 607.735.5510. Fax: 607.735.5542.

Special offer - **BANDIT A&R NEWSLETTER**. "I would like to offer gajoob subscribers an extra special exclusive offer on a Bandit A&R Newsletter subscription! Any GAJOOB reader can have an introductory 3 issue subscription by e-mail for half price, that's 8.50 uk pounds instead of 17 uk pounds. Works out about \$14. All they have to do is fax me their special offer claim, quoting gajoob along with their credit card details :- number, valid from, exp date, name on card and address registered to card. The card company frowns on these details being sent by e-mail - but if you want to... the fax no is +44 1983 822116. Sample feature, regular subscription rates etc are on the web site at <http://www.wightweb.demon.co.uk/bandit/>." Contact: John Waterman, Bandit A&R Newsletter, bandit@wightweb.demon.co.uk / www.wightweb.demon.co.uk. Phone +44 (0) 1983 524110. Fax +44 (0) 1983 822116.

VIRCOMM is an independant, not-for-profit organization dedicated to experimental and exploratory cultural work, including sound, print media, mail art, the Net, and other vectors. VirComm produces and distributes music & audio art, publishes a zine, and engages in various other performance and research activity. Send orders or inquiries to: Viral Communications, 67 Ramona Ave., San Francisco, CA 94103, USA; vircomm@cyborganic.net.

BRIAN'S HOME PAGE FOR UNSIGNED ARTISTS is looking for unsigned artists. Send your demo, web link, email, graphic or information on your band or project. Especially looking to exchange links with other musicians' sites. Contact 4701 Broadview Road, Suite 9, Cleveland, Ohio 44109; bhager@acclink.com; <http://www.geocities.com/SunsetStrip/alley/9520/>.

WWW.BANDPAGES.COM offers independent bands and musicians the opportunity to promote themselves and their music on the Internet, through the World Wide Web. The service allows you to have music clips, real audio, bio information, tour

information for independent, DiY and public-access film-makers. For inclusion, send your video (VHS only please) with contact info, short biography and ordering info to: IVReview, 545 Pepper Place West, Mesa, AZ. 85201. Email: munk@goodnet.com

RADIOGRAFIA DEL ROCK 96.3FM is looking for metal bands who wish to get air play. Send promo pack to: Radiografia del Rock 96.3FM, c/o Alfonso Mijares, P.O. Box 929, Torreon Coahuila, Mexico 27000; Email: Victor.Maul@technet.net.mx.

For **COPYRIGHT INFORMATION** (among many other related topics you might want to check out <http://harmony-central.mit.edu/Bands/>. It contains

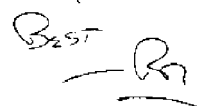
useful info and links on copyrighting material. If you want to do title searches, however, you can check <http://bmi.com> or <http://www.ascap.com>. Between the two, it will be pretty much cover every song that's ever been recorded, as these groups collect performance royalties. You can find out about copyrighting by calling the copyright office at 202-707-3000 24 hours a day and leaving a request to be sent package 105 (Instructions for form-pa). It's free. Also, visit the Libray Of Congress at <http://www.loc.gov> and click on Copyright. Read or download some of the circulars there, especially Circular 1. You can also search the copyright office's title database, but you need the right type of 3270 terminal application to do it.

Want to subscribe to **SONGWRITERS OF WISCONSIN INTERNATIONAL NEWSLETTER**? Send for complimentary copy and membership information by writing to: SOWI, PO Box 874, Neenah, WI 54957-0874, or E-mail: sowtoner@aol.com.



WORM GEAR ZINE is an independent publication dedicated to extreme music and ideas. They accept demos for review. "Our coverage includes genres ranging from Death and Black Metal to Noise, Industrial and Hardcore. Please send send bio information along with your package as we may decide to interview you!" Contact Robert Green (fcic@aliens.com), Co Editor, Worm Gear Zine, P.O Box 426, Mayfield, MI 49666.

THE TENNESSEE SONGWRITERS ASSOCIATION INTERNATIONAL is a Hands-on organization. Members have the right to actively participate in the growth and development of the association. Weekly workshops are organized by the TSAI Board of Directors. Workshops are held at Volunteer State Community College, Room P-109, Gallatin Road, Gallatin, Tennessee, every Wednesday evening from 8:00 to 10:00 p.m. Doors open at 7:30 p.m. Annual membership is \$35.00. Membership runs for one full year from the date your completed application is received. It opens the door to a wealth of services, including:

HERE'S SOME TAPES AND ~~AND~~ MY ANSWERS TO YOUR PQ

BEST 

- ANY YEAR?

ARTIST/BAND - CHANGES EVERY DAY
TAPES - I ~~REALLY~~ PRESS MY FAVORITES
SONG - 'PENIS + TESTICLE DANCE PARTY' BY DANIEL GANGLION
DISTRIBUTOR - AEON
COMPOSER - ~~EMIL BRAWLEY~~ EMIL BRAWLEY
LYRICIST - FEMALE LYDIA TOMLIN MALS: E. LUNDE
SINGER - WILLIAM BENNETT
GUITARIST - JIMI HENDRIX
SYNTH/KEYBOARDS - THEY ALL SUCK
DRUMMER/PRGR - DIMITRIOS
BASSIST - I DON'T KNOW ANY
OTHER - DAVID MYERS 
MULTI - MASAMI AKITA
MOST UNIQUE - YOU MUST BE KIDDING
MOST INFLUENTIAL - JOHN CAGE
MOST WANTED INTVIEW - EYE YAMATSUKA
PACKAGING/COVER - GREAT ONES HAPPEN EVERY DAY
BEST TREND - MAKING FUN OF CARL HOWARD
WORST TREND - ANNUAL RAUNCHY POLLS 

dates, graphics, reviews, and merchandise information available to millions of people at the touch of a button. URL: <http://www.bandpages.com>. Call (888)BAND-COM (toll free). Email Sales@band.com

WZEB 100.1 FM in Groton, MA (Groton HS radio) accepts any and all forms of recorded media for possible airplay and/or review. A fanzine and radio show THE VICIOUS CIRCLE VOICE needs punk/HC/oi/ska/indie stuff for review. Advertisers can also get in touch. Address all correspondence to: J. Walker, WZEB, Box 991, Groton, MA 01450.

THE FRANKENSTEIN RADIO BOZO CONTROLS is looking for demos to review on its website at <http://www.msu.edu/user/forddavi>. Send a 30 second sample or else a two hour opus. Mailing address: 130 wind-n-wood, okemos, mi 48864. Email forddavi@pilot.msu.edu.

INDEPENDENT VIDEO REVIEW is a new large-format zine featuring reviews, news and contact

workshops dealing with all phases of the music industry that will help you better understand the business, and those who operate it, and a monthly newsletter packed with information, tips, interviews, ideas, songwriting updates and other useful articles, as well as a monthly schedule of each month's weekly workshops. "Critique Night: A chance to have your songs critiqued by your peers and get the feedback to make it a better song. Pitch-A-Pro Night: One or more times each month we bring a producer, publisher, or artist who is seeking material. This is your opportunity to pitch your songs directly to someone looking for hit songs. Pro-Rap Night: Once a month we bring top-notch guest speakers from the music industry to answer all your questions." Call 615-824-4555

DISHONORABLE DISCHARGES is a radio spot on a college station (WVUA) in Alabama devoted solely to heavy underground bands. "We play demos, cds, and vinyl. If you want airplay, send you're stuff in and you'll also get reviewed in the forthcoming 'zine Zero Sanguinary Signal and possibly interviewed and put on a compilation tape." Send all stuff to: Jon Ezell, 668 Hartford Drive, Tuscaloosa, AL 35406, USA. Email: OBITUARY25@aol.com.

KATHODE RAY has a music distribution service. "We all know it's a bitch to move your product if it's only available on consignment at your local Mom and Pop store. It's hard enough for indie bands to survive without having to worry about endless consignment deals that never seem to work out. That's why Kathode Ray has started a direct mail/internet service where your fans will be able to get your music mailed directly to their door simply by calling an 800 number and using their major credit card. We'll take care of the advertising...you take care of making music. We're looking for CD's, cassettes, lo-fi releases, mix-tapes, shirts, and anything else your band has to sell. The catch? We take 30% to cover the phone line, credit card merchant fees, and books. Also— we believe in keeping music at a reasonable price and WILL NOT sell anything for over \$10! We're looking to get your music out into the hands of the people that want it and get you a little more recognition, not make you a millionaire. Stop by the web site at <http://www.kathoderay.org/> for more details or email dave@kathoderay.org with your questions." Contact: PO Box 872, University, MS 38677-0972.

DISCOUNT MUSIC CENTER, one of the largest Instrument dealers in the United States, is now on the Web with a growing web site at <http://www.discountmusic.com/>. You can also Join DMConnect via <http://www.discountmusic.com/cgi-bin/joinconnect>. It bills itself as a service for musicians, "...we have big plans for the future!" Phone 1-800-370-1268.

THE CONTINENTAL is "... my new publication for surf, garage, and exotic music. This issue is 48 pages and features exclusive Interviews With Dave Crider Of The Mono Men & Estrus Records. The Quadrajets, and 8-Ball Shifter. The Gear Report From Evan Foster Of The Boss Martians, Focussing On Vintage Amplification From The 1960's. Man Or Astroman?, The Mono Men, The Makers, Southern Culture On The Skids, Gorilla, and The Cure Live. The Continental's Feature Drink. Man Or Astroman's Latest Releases Reviewed. Music, Film, & Zine Reviews. Only \$2.00, including postage, and can be ordered from The Continental, P.O. Box 4336, Bellingham, WA 98227-4336. Subscriptions are only \$7.00 for a full year (4 issues). Subscribers receive free music with their first issue and a 10% discount on items ordered from the Continental Records mail-



order catalog." Check 'em out on-line at: <http://www.az.com/~sberry>.

ROCKRGRL MAGAZINE is "... inspiration and information for and about women in the music industry. In every issue we share the success secrets of everyone from Joan Jett to Kim Gordon. ROCKRGRL asks the questions you want answered and gives women the tools they need to graduate from being "women musicians" to simply "musicians" in an up-beat, informative and dignified way. Subscribe to ROCKRGRL. We give you the bare bones of the music business; not bare musicians. Visit our web site at <http://www.indieweb.com/rockrgrl/>. For a YEAR'S SUBSCRIPTION please send \$24.00 US for 6 bi-monthly issues (\$40.00 outside the US) OR just check out a sample issue for only \$5.00 US (\$7.00 outside the US): ROCKRGRL, 7683 SE 27th St., #317, Mercer Island, WA 98040-2826. Phone: 206/230-4280.

NOISE AND EXPERIMENTAL MUSICIANS/ LABELS take note: "I host a weekly 2 hour radio program called CRISIS on WUOG, the University of Georgia's 26,000 watt student-run radio station. Crisis features improv, noise, free-jazz, drone, junk-rock and experimental music — from homemade tapes to major composers such as Stockhausen. Crisis has been on the air since 1981, and has consistently been the most daring radio program in the Southeast. If you are a musician or label who would like to submit your material for airplay, I accept vinyl, cassettes, and CDs- no wax cylinders, please. All music will also be considered for general rotation airplay. I currently receive music from all over the world, and have hosted live performances/ interviews at the station by Jim O'Rourke, Harry Pussy, Noggin, Melt Banana and others. Also in the works are interviews for broadcast with people such as Gordon Mumma. Don't think that Athens, GA is such an isolated place. Our broadcast covers Athens, NE metro Atlanta, and parts of N and S Carolina. All music/ literature/etc. can be sent to: Jesse / CRISIS, WUOG 90.5 FM, Box 2065 Tate Student Center UGA, Athens, GA 30602. Please e-mail me if you plan on sending something or if you want more info.

MEANWHILE FANZINE, "... a cool fanzine dedicated to indie music, girls, people, life, movies, everything you can think of," is accepting music for review. Mailing address: 1001 6th Place SW, Cape Coma, FL 33991, USA. Email: tiamat99@peganet.com.

THE FAST FOLK CAFE is New York City's newest venue for live acoustic music. If you would like to be added to the mailing list, send your email or snail mail address to stevennn@delphi.com for inclusion. There is an open mic on Tuesday nights. Signup is at 6pm and the music begins at 6:30pm. A

songwriter's exchange also takes place most Mondays. The cafe is in Tribeca. It is located three blocks south of Canal Street and the Holland Tunnel exit, just east of Hudson Street. By subway, take the #1 to the Franklin Street station or the A/C/E to the Canal Street stop. Fast Folk is an all-volunteer operation. Associated with Fast Folk in the past have been such people as John Gorka, Christine Lavin, Suzanne Vega and Shawn Colvin. The Fast Folk Musical Magazine includes a CD of over a dozen singer- songwriter cuts with each issue. 7 issues, including 7 CDs, is \$49. To order the magazine and CDs by credit card you can call 1-800-PRIME-CD (1-800-774-6323).

Michael Chenery maintains the **AUSTRALIAN INDEPENDENT ARTISTS NETWORK**, a website dedicated to bringing you original Aussie music on CD: URL: <http://www.aian.com.au>. This Internet Site showcases the first of many independent original Australian bands represented by the AIAN. Any bands interested in becoming a part of the

Australian Independent Artists Network should send their details and demo to: AIAN new bands, P.O. Box 158, Marden, South Australia, 5070 or Email aian@aian.com.au for more info. Any promoters, venue owners/operators who would be interested in participating in up and coming tours by AIAN artists can fax +61 8 8362 3552, or phone +61 8 8362 6557 or Email: aian@aian.com.au.

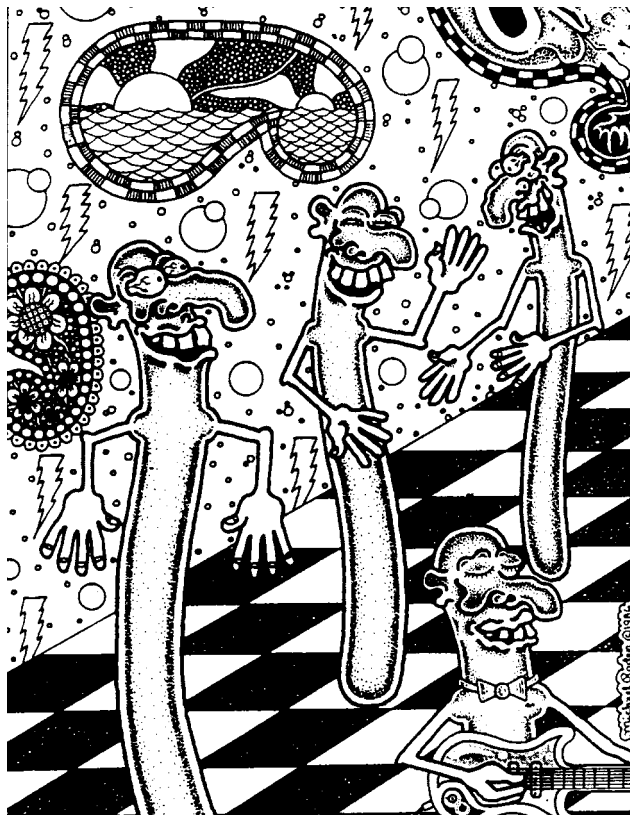
SONIC RENDEZVOUS is a distributor/mailorder of different kinds of alternative music, such as Punk, Grunge, Ambient, Gothik, Darkwave, Hardcore, Trance, Trip-Hop, House, Country, Blues, Pop, Acid Jazz, Reggae, Psychedelic and Worldmusic. Interesting and lesser known work that you can't find in your local record shop, you can order directly from SONIC Rendezvous. URL: http://www.euronet.nl/users/jan_bree/index.htm. E-mail sonic@euronet.nl your home address to SONIC rendezvous to get their new PRINTED CATALOG 1996 by snailmail. Contact: SONIC rendezvous, P.O. BOX 417, 1800 AK ALKMAAR, The Netherlands. Phone: (+31)(0)72 - 5673030. Fax: (+31)(0)72 - 5647237.

MIDI COMPUTER FROM CHINA MAINLAND. "My name is Da Lei Zhang. I come from China. If you want to know something about Chinese MIDI Music, Please let me know. I can told you." Contact: Da Lei Zhang, Beijing Freedom Culutre Art Develop Company Beijing China; Voice: 0086-010-62351601; Fax: 0086-010-62351601; E-mail: dalei@public.bta.net.cn.

The **IMMP** web pages have changed locations. The label has its own brand of DiY analog electronic music on cassettes. Check 'em out: <http://www.xingnet.com/immp/welcome.htm>. Recent releases include The Trenton Avant Garde Festival presents A Recital Without Musicians, a collection of electro acoustic and electric chamber music, and Smersh Archives Vol. 1 1981-1994. Address: PO Box 418, Princeton, NJ 08542.

THE NATIONAL MUSICIANS TOURING NETWORK publishes NUMATO Press. The publication deals with the independent and DIY (Do it Yourself) sector of the music business. It is designed as a tool and communication service for independents- musicians, clubs, labels, management, booking, distribution, recording services, agencies, recorded music retail outlets, and all of the other 'indie' aspects of the business. The trade publication includes listings from its popular "Gig SwaP" project, coverage of the touring networks' "Bestest Band In The Land Contest", artist profiles, club and venue profiles, business listings, news that affects the independent, and how-to hints on building a career, setting up tours, and a slew of independent resources for the aspiring. Namuto Press encourages the submission of press/promo kits and recordings as well as press releases. According to Editor, and long time musician Jeff Yost, "It is a platform for promotion

and communication within this particular industry segment, and should be an ongoing and growing database of resources for those of us that work in the independent community". Namuto Press will be published every other month for the first year. The single issue retail price is \$5.95 in the USA and \$6.95 in Canada. Subscriptions run \$24 in the US and \$36 elsewhere. Any one wishing to carry or distribute Namuto Press should contact Jeff Yost at NAMUTO / WOMUTO, 1910 Riverbend Pkwy., Fremont, Ohio 43420 USA; Fax: 419-334-4770; vox: 419-332-5667; e-mail: yostie@aol.com; URL (info only): <http://members.aol.com/yostie/NAMUTO.html>



All independent labels specialising in **ELECTRONIC MUSIC**, are asked to contact Transmission Communications which is interested in setting up an independent label network for reciprocal distribution around the world. Contact TransCom, PO Box 30 Toowoong Queensland 4066 Australia Ph (+61)-7-38705710; Web: <http://brisbane.dialix.com.au/~com11/>.

LE DEUX is a DiY label in Lyon, France that has been running for several years now and has a large contact base and lots of DiY stuff to wet your appetite. Radio shows on tape bands and collaborations (Klimpere, Deleted, C-Drik) and a whole bunch of compilations from various sources. And publications as well. Make contact: Le Deux, c/o Françoise & Christophe Petchanatz, 8 rue Juiverie 69005 Lyon, France.

ALL THINGS MUSICAL is hot off the press. Request Your Copy Now — FREE (send \$5 to cover shipping) to all music teachers! "ATM is a comprehensive Music Education Resource Guide

published each January and July. This 48 page "Yellow Pages-style" directory features almost 400 unique products and services for today's band, choir, orchestra, classroom and private music teacher in a handy, easy-to-read format. A great time-saving tool...to help you find those special products and services FAST...when you need them! BONUS: includes a complete E-MAIL and WEB SITE directory of all music businesses listed! Get your FREE COPIES while they last. 50,000 copies have been printed and are being distributed to every music teacher in the USA and CANADA right now. Don't be left out! To receive your copy, send: 1. your name, 2. mailing address, 3. music area you teach, 4. \$5 shipping/handling payment (in US Funds payable to Music Workshops International or MWI). Mail your request to: ALL THINGS MUSICAL, P O Box 3309, Terre Haute IN 47803 USA. Feel free to email us if you have questions or to receive information on how you can list YOUR music business in the next edition of "All Things Musical." Thanks so much!" Sally Russell, President; David Bowden, VP, Marketing, Music Workshops International; 812-234-2124; Fax 812-234-1496.

In addition to covering alternative comix, **INDY MAGAZINE** will now feature articles on various aspects of film, mostly related to independent film making. Feel free to take a look at the indy Magazine website at <http://www.indyworld.com>. In future issues they plan to continue coverage of film. Contact Geoffrey R. Mason (jrm@grove.ufl.edu), Editor - indy Magazine, 611 NW 34th Drive, College of Law - Univ of Florida, Gainesville, Florida 32607-2429; URL : <http://grove.ufl.edu/~jrm>

AIRPLAY FOR MICHIGAN BANDS. "My friend Matt, a DJ at WUPX in Marquette, MI, has graciously offered to play any band on the radio that sends him a CD. His address is: Matt Kennedy, c/o WUPX, 1204 University Center, NMU, Marquette MI, 49855. Send him your demo. He says if at

least two people like it, it's getting played. What a guy! Please do not reply to me, I am not him, but if you want to be on the Michigan Music is World Class Campaign mailing list, send mail to jshaw@oakland.edu with "Count Me In" as the subject.

INTERFACE 97 is the fifth annual conference of the Australian and New Zealand Computer Music community, held for the first time in New Zealand and scheduled for mid-July. It is a gathering of composers, performers, researchers and educators from Australia and New Zealand with representatives from around the world and will be an exciting sharing of issues and developments in electroacoustic music. Contact: Catherine Syme, Secretary, School of Music, University of Auckland, Private Bag 92019, Auckland, New Zealand, Tel +64 9 373 7599 ext 7409 fax +64 9 373 7446.

Artists/Producers - **LOOKING FOR A RECORD DEAL?** "We are a West London (UK) based dance label specialising in alternative Garage and House music, as well as dance orientated Jazz, Latin and

African. Recent releases have sold consistently well throughout the world and received rave reviews in DJ Magazine, Record Mirror/Music Week, Echoes etc., with recent Hype Chart and Cool-Cut Chart successes. We are looking for producers/artists to bolster an already impressive roster of talent and to increase our release schedule for 1997. All demos will be considered and we guarantee an early response in every case. The jazzier, live sounding, funky the demo the better! Please send demos to: PO Box 13753, London W2 5GX, UK or fax us on: +44 (0)171 243 1714, or email me at julien@jbms.u-net.com if you want more information."

AVANTE-GARDE MUSIC NEWSLETTER filled with information about ART MUSIC. "The newsletter is absolutely free with no obligation at all. I have put together a budget to give out a free newsletter for about 12 issues. If the newsletter turns out to be a pleasant experience after the first 12 issues, I will then start to ask for subscriptions and advertising. If you would like to obtain a copy of the Feb, 1997 issue of THE DANSANT Music Newsletter please send me (Ernie Woodall) your Regular Mail Address (Snail Mail) to: thedansant@aol.com.

This year's Olympia Strange Music Society's **EXPERIMENTAL MUSIC FESTIVAL** is looking for PERFORMERS. "At this point, the plans are exactly/only THAT... PLANS! Finalization will depend on the response(s) we get from YOU - the PERFORMERS! Tentative scheduling would put the actual occurrence (probably) somewhere betwixt May and July of 1997! What we NEED right now are demo tapes from those interested in performing! Submission of a tape/CD/vinyl is no guarantee that you'll be selected/invited to play, but it's the best way we can figure out to screen! Send all sonic media for consideration to: Zzaj Productions, 5308 65th Ave SE, Lacey, WA 98513. There's an added benefit to sending a demo in... even if we DON'T pick you as a possible performer, the music that's submitted will also be reviewed in Zzaj Productions indie music 'zine, IMPROVIJAZZATION NATION! So, get those tapes on IN here, like NOW, eh? For more information on previous festivals ('95 & '96), point your browser to: <http://www.nwrain.com/~rotcod>. Zzaj is working (together) with Jim McAdams (the original organizer for this fest) to see if we can make it happen AGAIN! If you have questions, e-mail me at: rotcod@tacoma.nwrain.ent."

WXOU 88.3 FM Auburn Hills' "Suspiria" program focuses on Industrial, Gothic, Ambient, horror film soundtracks and experimental music. The show can be heard 3:00 p.m. Wednesday afternoons. Check out their webpage at: <http://www.oakland.edu/~wxou/default.html>. Labels/Bands: Send your demos and releases to: Michael Metzler/Suspiria, WXOU 88.3 FM, 69 Oakland Center, Oakland University, Rochester MI 48309. They accept: CDs, LPs, EPs, Tapes and 7"s.

THE MELODY CONNECTION MUSIC PUBLISHING COMPANY is now reviewing Country, Gospel, and Contemporary Christian music for future projects. Three (3) songs max on demo

cassette or CD with typed lyric sheets. Affiliates are: SAV Music (BMI) and ARAS Music (ASCAP). Contact: The Melody Connection, Attn: Amy Young, A&R, P.O. Box 461, Spring Lake, NC 28390. Ph: (910) 496-2054 (leave msg). Email: MelodyCo@aol.com

THE SONGWRITER'S TIPSHEET provides 25-40 New Leads Each Month Of Publishers, Record Producers, And Record Companies Looking For Songs And New Recording Acts in a variety of genres. It's published once a month and is sent directly to your Email address or fax. For more info on how to subscribe Email 72114.3247@Compuserve.Com.

IN YER FACE MUSIC specializes in college radio and media promotion, but also promotes some shows, and publishes a monthly newsletter about the company and the bands. Contact: In Yer Face Music, 205-95 Prince Arthur Ave, Toronto, Ontario, Canada, M5R 3P6; tel: 416-967-4493; fax: 416-967-5939; email: 102635.3540@compuserve.com; url: <http://ourworld.compuserve.com/homepages/Mhiliier>.

MUSIC MORSELS is the monthly music industry newsletter filled with educational and informative columns on songwriting, legal issues, production, and A&R Q&A targeting musicians, songwriters and industry professionals. Features interviews of successful national/international recording artists and industry professionals plus much more! Also reviews CD/live performances by signed/unsigned bands. It is distributed worldwide. NOW AVAILABLE IN PRINT, E-MAIL & FAX Versions. For a FREE complimentary e-mail issue and subscription information, e-mail MUSMORSELS@aol.com and put "request FREE issue" in subject field. Send your press kits for possible upcoming reviews to Sandy Serge, Editor, MUSIC MORSELS, PO Box 672216, Marietta, GA 30006-0037 USA

Want Some **FREE PUBLICITY** For Your Band? Menagerie CyberZine wants to hear you. Get yourself a review on their website at: <http://www.mcz.com>. Send your tape/CD and bio/press pack to: Menagerie CyberZine, PO Box 601642, Sacramento, CA 95860.

Invision LLC in conjunction with Sapone Productions of Long Island, New York officially announces the launch of their latest Web Site, **RAW MUSIC**, located at <http://www.rawmusic.com>. "RAW MUSIC covers every aspect of the musical world on the World Wide Web including Midi, Unsigned Bands, Record Companies, Radio Stations, Music Education, Pro Audio, Equipment Manufacturers, Musical Styles, and so much more. If you would like to be added to this new music site please visit and contact us at the RAW MUSIC site for further information. Headquarters is at 80 Austin Blvd. Commack, NY, 11725. Contact: Mike Sapone. Phone at (516)543-1000 or by E-mail at mike@invision.net. Our URL'S are <http://www.invision.net> and <http://www.invision.net/sapone>."

IN THE RED is an independently produced / syndicated show. Any help is greatly appreciated (ie. promotional material, contacts, radio stations in your area you may suggest, radio station lists etc.) Information/Promotional Items for In the Red

Radio can be sent to: In the Red Radio, P.O.Box 18676, Minneapolis, MN 55418. Be sure to tune in to In the Red over the internet on CRUX internet Radio. Just go to the ITR website at <http://www.intheredradio> or go to <http://www.crux.org> (CRUX INTERNET RADIO WEBSITE). Also Heard on WSIA in NYC. Email for In the Red: redone@wavetech.net.

Send your demo, zine, whatever for review to: **READ THIS & EAT IT!** 322 Washington Ave., Belleville, NJ 07028 or 39 Stephen St., Glen Ridge, NJ 07028. E mail: ReadThis13@aol.com for more info, or send \$1 for issue #1.

At **THE OFFICIAL HOME PAGE FOR UNSIGNED ARTISTS**, we will put two sound clips on the net along with a photo or logo for one full year. We will even include a 100 word bio, e-mail address and information on any CD's, cassettes or products you would like to sell. It's like having a mini web site that has hundreds of visitors each day without the high cost and maintenance work. All you need to do is send us your demo, photo, and 100 word or less bio and we'll do the rest. Check out other Featured Artists at our web site: <http://www.nacs.net/~unsigned/>. Send demos, photos, bios, and check or money order for \$45 to: The Official Home Page for Unsigned Artists, 4701 Broadview Rd., Suite 9, Cleveland, Ohio 44109.

HALZINE #2 is Hal McGee's personal zine about hometaping and networking. The first issue focused on Brian Noring and his FDR tape label. Also a page or so of contacts. The second issue is devoted to a long diatribe against CDs and why Hal considers cassettes the only truly democratic music medium. I'm not sure what Hal is charging (if anything) for all this, but if you're interested you might send a couple dollars or so. You should also get ahold of Hal and Brian's Hometaper Contact List which is a large collection of hometaper contacts. CONTACT: Hal McGee, 1909 SW 42 Way, Apt. E, Gainesville, FL 32607.

BUTTMUNCH RECORDS has begun taking submissions for their 80's cover song compilation. If you are a homerecording band or individual then pay close attention: 1. Must be home recorded. 2. Final Tracks will be chosen from whatever is sent and there is no guarantee since space is limited. 3. Often spots will be given out on first come/first serve basis. 4. This will probably be a 60 minute tape. 5. Every artist submitting material will get a master copy of the tape and will be allowed to make as many copies as they like, etc. 6. With your submission of 1 or 2 songs include either \$3 or a 60 minute blank tape and return postage so that I can make masters for everyone without running out of money. 7. Have fun with it. "I would prefer songs that are fairly well known and remakes that are as far from the original as possible (they're the most fun)." 8. That's it. If you have any questions or anything else e-mail bd90603@binghamton.edu. For more info on Buttmunch Records check out: <http://www.afn.org/~afn28209/but.htm>. Send tapes to: Mike Epstein, 56 Murray St Apt 6, Binghamton, NY 13905. There is no set due date but get tapes(or cds) in as soon as possible because space is limited to 60 minutes.

Graeme. Of **THE HAPPY TRIGGER ZINE** is looking, "... for stuff sent on audio (or what the hell, video) cassette. this can be ANYTHING! Singing, playing instrument, reading something, rants, talking about anything u feel like. i don't care what, just sent it to me to be used in a compilation project i'm working on. the recording can be of any quality. whether i use it or not, ill send u a finished copy (as



long as you send a dollar) of it to use at your leisure. so make it happen. fill up 3 minutes or use the whole damned tape (the latter is preffered). please say you're interested by e mailing Graeme at df112@freenet.carleton.ca and the details can be yours. Contact: Graeme, 35-3565 Downpatrick Rd, Gloucester, ON, K1V 8T3 Canada.

DECEPTICON covers things like hardcore music, vegetarianism, and more. "We also have short stories, poems, and whatnot. We are looking for columnists. We will accept most anything well written, unless we get swamped (which I doubt will happen). Anyway pictures, and interviews are also greatly appriciated (as long it's pertaining to hardcore). Reach me at 5233 Lexinton, Road/ Memphis Tennessee 38120. Or email me a contribution at Johns46881@aol.com."

Submit your band today for **WEBTUNER**, the latest SHOCKWAVE music site featuring streaming stereo audio, animation, and interactive controls. WebTuner uses radio-like controls and assigns a station number so you can tell your fans "Find us on WebTuner 102.7" instead of that long, lousy, www.xcvbnhyt.com/artty/dumb URL. Send us your press kit including photo & music sample to: <http://www.webtuner.com>, c/o Shuss Systems, 526 Ramapo Valley Road, Oakland, NJ 07436. Phone: 201-405-1084.

Arena Promotions is, "... a new Company established to promote talented Bands, Acts and Singer-songwriters all around the World, like you to help secure recording / publishing contracts by utilizing PR & Marketing expertise in an effort to attract key industry personnel. Check out the Home Page for more details: <http://home.hands-on.ltd.uk/> arena or e-mail: arena@hands-on.ltd.uk. Or send your demo now to: Arena Promotions, PO Box 16385, Glasgow, G20 0YB."

AUDIBLE DEAFENINGS specializes in Hard Rock, Progressive & Psych from around the world. For a FREE catalog write: AUDIBLE DEAFENINGS, 11403 Hounds Way, Rockville MD. 20852 USA.

NEW RELEASE FROM 4-TRACK. "Our new release is now available on cassette. Check out our web site, explore and listen to some soundbites. If you like what you hear, write to us for details. If you like rock, blues, and psychedelic music, give us a shot. Most of the album was done on a set of 4-tracks." GAJOOB's Pick of the Week. URL: <http://members.aol.com/MGELLAN/index.html>. Magellan

Music Publishing, PO Box 600267, Saint Paul, MN 55106.

In current production is a new **13 SEGMENT SERIES ON NEW ARTISTS**, focusing on positive, motivational, change the world kind of music selections. Program is entitled "One World." Artists wishing their music and/or video to be included, should get CD's to Scott Com, 19062 Two Bar Road, Boulder Creek, CA 95006. Material to be aired on cable, as well as a radio format program.

FREE WEBSITES FOR CANADIAN BANDS. "If

you're in a Canadian band of any style, we'd like to make and host a web site for you! Our website, Canadian Scene Music, serves the Internet community by broadcasting under-appreciated Canadian music. We believe that Canadian artists make up a large portion of good undiscovered talent, and by putting CSM together we're giving everyone a chance to showcase themselves. Again, the websites are FREE, and there are no strings attached! To find out more, check out CSM at <http://www.scenemusic.com>. Phone: 1-888-28-SCENE, 514/282-2085, 514/282-3482. Fax: 514/282-3343. E-mail: scene@overdrive.ca. Mail: Canadian Scene Music, Overdrive Productions, PO Box 321, Pierrefonds, Quebec, Canada, H9H 4L1.

AUDIOFILE TAPES has just posted its brand spanking new site at <http://www.cnct.com/~litlgrey>. Contact Carl for hundreds of DiY recordings in a catalog that reaches back a decade. 9 Van Wagenen Avenue, Jersey City, NJ 07306.

THE CHICAGO UNDERGROUND FILM FESTIVAL is looking for the best in offbeat, subversive and cutting-edge film and video for its 1997 festival. Entries in all Film and Video formats are being accepted now through May 15, 1997. Entry fees are \$25 for shorts (under 60 min.) and \$35 for features. Prizes will be awarded to the best film or video in these categories: Best Feature, Best Short, Best Experimental, Best Documentary and Viewer's Choice. The festival will take place August 13-17 at the Theatre Building, 1225 West Belmont ave. in Chicago. For more information or applications email us at Cuff@ripco.com or Danute13@aol.com. for a peak at last year, visit their website <http://www.deafear.com/cuff>. Or you can contact them by snail mail or phone at CUFF, 2501 North Lincoln ave. Ste. 278, Chicago, IL 60614; 773-866-8660 (24 hour voicemail).

DEMOPHONE the 1-2-4-8-32-tracks demo fanzine, reviews demos. Address: 34 bis rue Felix Philippe, 78 360 MONTESSON, FRANCE. Email: 100637.3251@compuserve.com.

ROTCOD ZZAJ, IMPROVIJAZZATION NATION ZINE and **DICK METCALF** all have a new address on the net. Email: rotcod@tacoma.nwrain.ent. New URL is: <http://www.nwrain.com/~rotcod>. And, yes, the zine (which all DiYers should be reading) is still going strong. Send \$3 for a sample issue to: 5308 65th Avenue SE, Lacey, Washington 98513.

MATERIAL WANTED FOR RADIO. Contact: Tim Lehane, RTE Radio 1, Donnybrook, Dublin 4, Ireland. URL: <http://www.rte.ie/>. Email: evans@internet-ireland.ie. Phone: + 353 1 2083991 A 24 hour



mailbox. "My name is Tim Lehane and I work with RTE national radio for Ireland. My particular programme MONDAY 7.02 has recently won a prestigious national award for quality broadcasting, and as a result we have revamped and our new programme is called ANOTHER TIME ANOTHER SPACE. Our programmes are rebroadcast on satellite and via cable to Europe, America and Australia. We are also rebroadcast over local radio

stations in these continents, who take all or selected parts of our programming. We are also doing some broadcasts on the internet. Our programme has a particular audio driven aspect to it., we feature all kinds of strange and different things. To date we have looked at an extremely broad range of experimental music, speech, sounds, audio, from all over the world. Maybe you have unusual items of interest to us, or are a collector of the unusual, old radio recordings, early audio recordings, recordings of the countryside, or train stations, whatever is different, mainstream or not, we are interested. Past contributors have received excellent reaction, and work out of having their material featured on our programme. We are interested in using anything, that remotely fits into that category, so do post it to the address below, in any form cassette, DAT, mini disc, CD, though no audio files through the internet please. Since initial posting, we have been getting e-Mails asking us what address to send it to, what format is acceptable, and "I do x type of work, would you be interested in me sending that to you" YES we will feature almost all things sent to us, so just send it on. Finally except for internet audio files, ALL AUDIO FORMATS are acceptable. So send it on, and we will contact you shortly, looking forward to hearing your material, best wishes. Please send your material on now."

During the next **INTERNATIONAL FESTIVAL OF ELECTROACOUSTIC MUSIC** "I Corpi del Suono" the Institute Gramma will dedicate two concerts to the presentation of tapes of new works. The concerts will take place in L'Aquila at the end of August 1997. The duration of each piece must be no longer than 15 minutes. The tape could contain: a) an electroacoustic or computer work; or, b) a recording of an instrumental work. The composers must send tapes, scores (optional), curriculum vitae, commentary about the work. Tapes and other materials will not be returned. Deadline for entries is 30 June 1997. For entries: Istituto Gramma, Via degli Scardassieri 14 67100 L'Aquila - Italy. tel./fax: +39 862-401209. e-mail: gramma@webaq.it.

WE FESTIVAL is, is seven days of unsigned/independent bands, underground and indie films, zines and small press, and microbrewed beer. Technically, its purpose is to celebrate the independent spirit, share grassroots stories and information, and advocate a cross-cultural sense of community. This year, it's happening from May 22-28, here in Wilmington, NC. It's \$15 for a week long pass, except for major label reps, it's \$1500 for them. This keeps them away, and eliminates the bullshit factor considerably. And since we make it clear that there will be no industry people here, just cool folks who love doing what they do, bands who are more interested in careerism than self-expression aren't really attracted to us in the first place. I think that maybe that's part of why everyone got along so well, despite some obvious differences in taste, or appearance; everyone who attended did so, because they are sincerely passionate about what they do. And that, for us, is much more important. In any case, I hope some of you who might wanna perform will consider sending in tapes

to the address at the end of this thing, care of me, or of WE Festival (either me or my partner Lee get all the tapes sent to the POBox). We can't promise you a slot, there are only about forty slots available, and last year, we went through some thousand or so tapes; but thus far, we've been deluged with an awful lot of yer basic punk/alternative rawk/metal stuff, and I'd really like to expand it a bit! And even if you don't get a featured slot, we'd love to help you book a show in our town, whenever you might feel like coming here. This goes not only for bands who are looking for a few shows to get 'em to the festival so they can hang out, but any other independent band as well. We also have a rule against repeat performers, so once you've played, you're ineligible for any future featured slot in upcoming years. And if you can't be here geographically, you can participate in the tape trade bin. In the WEFest Exchange Center (a deconsecrated church that we've rented out), when you come in, there's a big box where you can throw

in up to 25 tapes. Before you leave, you can then dig through the bin, and take out as many tapes you threw in earlier, so you can hear some of what's out there that you might not be exposed to otherwise. If you can't be here, you can send tapes for the bin to us, along with a prepaid mailer, and when the event is over, we'll go through the tapes that are left, and send you a bunch back. Also, if you want to send a stack of catalogs, or fliers, or zines, we'd be more than happy to give them away to the folks who come, last year we gave away literally hundreds of zines, there were tables filled with them. Please feel free to write, or give me a call, or a fax, or an email, if you have any questions. Also, you can check out our website (<http://www.smellygig.com/wefest/>), which, ironically I've never seen myself, by the way! Contact: Opulence!, POBox 2071, Wilmington, NC, 28402-2071. Phone: 910 256 3791. Email: kenyata@juno.com.

The zine-maker that brought you Lunatic Fringe zine and Reb'elle lit zine, is now focusing the rest of her

SPIN PRESS

ISSUE: MAY 93 OUT: APRIL 13

REVEALED AT LAST!!! THE WORST BAND IN AMERICA!!!

''DO YOU SUCK?'' read the headline in SPIN last fall, a call for each and every terrible little band in America to rally up, enter our contest, and find out which one of them had the honor of being the absolute all around worst. The constant barrage of horrible bands hawked by record companies and publicists had sparked the idea for the contest: If that stuff is marketable entertainment, i.e. good music, just think what the bad stuff out there must sound like. Sure, we expected a few entries, but we got hundreds--seven huge trash bags full to be exact. They poured in from all over the nation. Headwound, Rectal Pizza, Iron Dog, Uncouth Bastards, Choking Victim, Up The Horse's Ass, Steaming Pile, Buttgravy, Liver Damage, Wood Pussy, Toe Cheeze--just a few of the gruesome groups vying for that coveted position at the bottom of the totem pole. AND WE ACTUALLY LISTENED TO ALL OF THEM! It took a long time. A really long time. A really long, painful time. The entire odorous ordeal is documented in May's **''CREAM OF THE CRAP''**, the article by SPIN Senior Editor and WORST BAND IN AMERICA judge Mark Blackwell, whose ears are still ringing to this day.

AND THE LOSER IS...

Cooper City, Florida's **SCRAPING TEETH**! Together for over three years, this boring experimental noise rock trio just keeps getting worse--with a revolting repertoire of never-to-be-classics like **''Blow Me While I Shit''**, **''Mary Had A Fucking Goat''**, and **''Death By Refrigerator''** to prove it. **''I feel like I just won something on The Dating Game''**, gushes drummer James Rite, who entered the contest after his band was banned from virtually every club that got wind of it. Rite--who performs under the nom de plume Dimthingshine, along with bandmates Isaac **''Fishfungus''** Ersoff and Frank **''Rat Bastard''** Falestra--says there doesn't seem to be much hope for the trio's improvement: **''We went into the studio the other night 'cause this got us excited. It's pretty much the same though. I say to the guys, 'Lets sit down and work out a tune,' but nobody wants to. We never practice.'''** Rite will probably use the \$500 prize money to buy a new drum kit. His was stolen from the back of his car the very week **SCRAPING TEETH** won SPIN's WORST BAND IN AMERICA contest.

energies on a DIY project listing called **CERULEAN**. If you have a zine, band, distro, indie label, ANYTHING, email WitchBaby@aol.com, and your project will be listed.

A **DIY LIBRARY** has been started by JustaBunchoKids (a non-profit punk collective) to provide a lending library to the local (punk) community. Material will be lent out at shows and returned at a later show or the weekly JustaBunchoKids meetings. We are currently

company that makes extreme sport videos; mountain bike, rock climbing, motorcross, bmx, skateboard, inline, etc. . . "We use indie bands for our soundtracks....and the soundtracks kick ass! We are in production on a few titles presently. We are looking for female punk bands for an all girl video titled Triple XXX(extreme), a skate, blade, board, and mountain bike flick. We are also shooting mtn bike film not yet named in which we are looking for all kinds of aggressive tunes. We have used Goldfinger, Offspring, AFL, the Vandals,



looking for donations of Radical books and magazines, all types of DIY zines, flyers, pamphlets, videos, music and anything else you can think of to donate (perhaps \$?) Send all donations (clearly marked for the library) to: JustaBunchoKids Library, c/o Andrew Wilkinson, 6519, 54st NW, Calgary AB, T3A 1R5, Canada or e-mail awwilkin@acs.ucalgary.ca.

AIRPLAY FOR UNSIGNED AND UNKNOWN BANDS on 91.3 WBNY. "Hello, I have a radio show here in Buffalo on 91.3 WBNY. We're a college station that broadcasts from Buffalo State. I'm looking for unsigned or unknown bands out there. If you're interested send a Demo or Album to us. Anything I like will not only receive airplay on my show but I will recommend it to our music director. Please Email me (Pogudc43@Buffalostate.edu) if you plan to send me anything. You can reach me at: Darren C. Pogue, 1300 Elmwood Ave, WBNY, 91.3, Student Union, Buffalo, NY 14222.

BEAT STREET NEWS needs bands to review. "I will be writing a review page for bands. To submit a tape mail a copy with any information you would like included (like URLs, interesting stuff about the band, a picture) to Beat Street News, 32-07 Quail Ridge Drive, Plainsboro, NJ USA 08536. This review is for small label bands and unsigned bands mainly. We will also be posting show dates weekly for bands who want to list their show dates.

WORLD WIDE VIDEO is a production/distribution

Guttermouth, Deadbolt, Pile Up, Amazon Mollies, Monster Voodoo Machine, White Zombie, and other cool bands in the past. If this is a market you would like your music heard in, please send a cd, dat, or tape to: World Wide Video, 1760 Fremont Blvd #AU-4, Seaside, CA 93955, Attn: Riot Pictures/Russ. Or call 408 393 2421 for more info."

THE NEW MEXICO PRO CORO (a professional standard choir) based in Santa Fe, New Mexico is accepting submissions for women composers' concert November 7 and 9, 1997. The Director, Arnell David Arrellanes, is now accepting submissions of original compositions for SATB choir. Composers of accepted compositions would be welcome to come to Santa Fe to attend the concerts. Compositions should be submitted by mail to: New Mexico Pro Coro, Arnell David Arrellanes, Director, 254 Plaza Canada, Santa Fe, NM 87501.

SHINEBOX RECORDS is currently accepting non-solicited demos from artists worldwide. "As we are seeking to expand our roster, we are looking for the best new young talent around in all genres. To submit your demo materials: (1) Please include full info on contacting your band, including: Your Band Name, Permanent Address, Phone Number, Contact or Management, Email Address, Web Page. (2) Please include one full length CD, Tape, or Vinyl submission. Demos will contain a minimum of three songs to be considered. (3) Please include a current

bio and picture of the band. I.E.:Don't send us the picture of how your band looked back when Billy Bob played Bass and June played the harp. (4) Please list any affiliations you have (if applicable) with publishing or songwriting companies and their contact information. We also encourage people to obtain/retrieve/take/accidentally pick-up-and walk off with/steal demo tapes from friends who are really good but are too lazy to write us themselves, especially singer/songwriters. Submissions must be postmarked by May 31, 1997 to be considered for this round of unsolicited submissions. THERE IS NO CHARGE FOR SUBMITTING. Please do not email, write, or call this office before or after submission. If we are interested, we will contact you. We apologize that we cannot respond to every submission individually. We are a small label and do not have the resources to do this. Submissions to: Shinebox Records, P.O. Box 20386, Seattle, WA 98102-1386."

CRAZY RHYTHMS, an all-music review magazine that, "... looks for good music in any available source - old or new, rock or punk or rap or folk or jazz or techno or soul or whatever else there is, from the biggest major label superstars to someone self-releasing a 2-track cassette," seeks to review your DIY effort. Contact: Crazy Rhythms, Box 9146, Denver, CO 80209. Anyone who sends material will receive the latest issue in trade (if you're interested in just obtaining a copy, it's a buck and a stamp to the above address). Email: spooneye@dimensional.com.

HELP SAVE RADIO 101 in Zagreb, Croatia from being canceled. "Croatian "democracy" government believes that this radio station is dealing against state, while this is the ONLY station left which is dealing with democracy information in Croatia! Please add your name to this list if you believe in what we stand for. This list will be forwarded to the Government of the Republic Croatia!" Please express your support for Radio 101 in Zagreb by sending email to root@r101.com.hr.

FREE PROMOTION, zine & radio, for bands, labels, & djs. If you are interested in being featured, reviewed, or profiled in 816 Webzine and Internet Radio program, send material, press kits, and promo packs to: 816 Webzine, c/o Derek Chilcote, 6240 Indian School Rd NE #B-324, Albuquerque, NM 87110 USA, (505) 872-1854, http://816.com, editor@816.com. All punk, techno, indie, industrial, and DJ artists welcome to submit material for radio and web promotion. Looking for bands/djs open to review as well as interview. Indie labels also welcome to submit new releases for review/promo. Happy to include contact, booking, and merchandising info with all references to featured bands/djs.

SOMETHING ELSE is a weekly 3-1/2 hour radio program in Chicago. Ideally the entire program would be comprised of either submitted materials (on any format) or live performances. S.E. has been on the air for just over a year now and has hosted numerous live to air performances as well as themed shows. Playlists are sent out once a week via e-mail. All works submitted are aired. Something Else - Sundays, 10:30 till 2 am. WLUW, 88.7 FM,

P.O. Box 667, Chicago, IL. 60690;
vonzweck@ripco.com.

Check out <http://www.paia.com> for **DO-IT-YOURSELF INSTRUMENTS**, kits and whatnot. Paia's been around for years and years now, and one of their projects is a "Fatman". It just looks like a simple 2VCO, VCF, VCA arrangement. They've also got a DIY Theremin and a whole pile of guitar/studio/etc fx thingees. Just email them and ask for a free catalog. John Paia Simonton, PAiA Electronics, Inc, 3200 Teakwood Ln., Edmond, OK 73013. Fax 405-340-6378. Phone 405-340-6300.

If you're looking for a listing of **AM & FM COUNTRY STATIONS** in the US try Billboard's Nashville 615 Directory - \$50, 1-800-223-7524 or 1-800 344-7119. This directory has a listing of Country AM and FM stations for the top 175 U.S. metro markets listed by state. Or try M Street Journal, 212-473-4668. It has a complete database on both U.S. and Canadian radio stations. If your music has a "folk" bent to it, you should check out the extraordinary work Jeremy Butler did to put together a list of folk & indie-friendly radio across the U.S. He also solicits info for updates and does a revision a couple times a year. The list is broken up into four regional groups and you can send email for it. Address your email to LISTSERV@UA1VM.UA.EDU. In the body of your message type "GET FLKRD-A TXT" (without quotes). Repeat three more times with these different body texts: "GET FLKRD-B TXT", "GET FLKRD-C TXT" and "GET FLKRD-D TXT."

ADGE ZINE is looking for bands, labels and zines to send in their stuff for reviews. ADGE is a skate/punk/hc/ska sorta zine. If you send in your stuff, I'll put your ad for free in return. The zine is only xeroxed but it's clear! Looking forward to improve it. Current issue is #3. Circulation is only a few hundred. All contributions will receive a free copy when it's done. Need contributors from all over the world (pics, articles, news, etc.). Interested parties email directly. Contact: ADGE zine, BLK 24, TELOK BLANGAH CRES, #02-14, SINGAPORE 090024. Email: alfv1n@cyberway.com.sg.

GOGMAGOD RECORDS needs bands for a CD comp and future projects. Please send demos of all types of music to the following. At the very least you will be reviewed in Theory X fanzine. GogmaGod Records, Rd1 Box 172, Rt. 22, Wassaic, NY 12592. E mail cfarrell @ idsi.net for more info.

MUSIC CENTRAL is seeking new artists. "I'll put your logo, bio, and picture on our site for no charge. This site has over 750 visitors a day. Also I'm looking for vocalists and instrumentalists - send your Bio. We're located in the New York Metropolitan area and have a wide network connection inside the music business. Netventure, 217 Bloomfield Suite 1, Hoboken, NJ 07030, USA. Tel: (201) 619-0290. Email: netvetr@musiccentral.com. URL: <http://www.musiccentral.com>.

EIDETIC AUDIO PRODUCTIONS, based in the UK, is setting up a radio station called The Substation, broadcasting worldwide exclusively on the net, and dedicated to promoting the sounds of the experimental underground, encompassing dance

music, ambient sounds and cutting-edge rock and jazz. Playlists will be made available to all listeners. If you have material you would like to submit, on DAT, cassette, CD or vinyl, send it to: The Substation, 45 Crouch Hill, London N4 4AJ, United Kingdom. Email: substation@dazedandconfused.com.

Visit **THE MACICA MANDOLIN WEB SITE** at <http://www.wiederecht.com/macica>. "A true instrument maker is one who can not only make an instrument look good, but sound great as well. I consider myself somewhat of an acoustician, in the sense that I can produce the individual sound and playability that each musician needs. Therefore, I can create a mandolin of any model that is conducive to your exact playing style and specifications; one that will be a pleasure for you to play." Contact: 98 Broadway, Schuylerville, NY 12871. Phone 518 695 3029. Fax 518 695 5149.

Check out **THE OAKLANDER WEB SITE** at <http://www.interactive.net/~is/oktv.html>. "We are looking for bands, artists, entertainers, and others for our show seen on Northern NJ TCI Cable on Channel 20, every Monday from 6-7 & 8-9 PM. Call us today at 201-405-1084 or write to us at P.O.Box 312, Oakland, NJ 07436. Email: gss@interactive.net."

"I have an online catalog, **TOM'S CATALOG OF INDEPENDENT RELEASES**, and am constantly looking for new artists to add to the catalog. I accept music of all styles on CD, Cassette, and Vinyl. People who would like to have their work listed in the catalog should send a retail-ready copy to: Tom, po box 56536, Sherman Oaks, CA, 91423. Check out the website at: <http://www.wavenet.com/~tomcat>."

M8BR is still looking for bands to be on their compilation. See the web site: <http://www.angelfire.com/pa/m8br/index.html>. Or e-mail jrerb@planetx.bloomu.edu. 4-trackers and hometapers welcome, as is anyone else. Contact: 21 St. Ann's Drive, Hazleton, PA 18201.

K.C. MALONEY runs a low-budget tape label that is looking for some good experimental music. "Our main interests are ambient, space, dub, free jazz, and maybe even screwed up dance (jungle, drum and bass, trip hop, trance, electronica—no house please), if it's good enough; or any crossovers therein. Please, if you make music that resembles any of these harsh classifications, LET ME KNOW. I am very interested. Come on, help me out here - I want to put out some good music." Email: malophd@ix.netcom.com.

UNDERGROUND RECORDS reviews and spotlights DiYers. The latest version of the webzine is up at: <http://ourworld.compuserve.com/homepages/ugr/sound.html>. Write: Underground Records, Attn: A&R, 6546 Hollywood Blvd., Suite 210, Hollywood, CA 90028; 213-871-8054 ext. 558.

"It was hearing that damned X-Files Techno theme that sent me over the edge. I do "QuickDraw", a small-press expat-perzine comic, and thought I'd develop a dopey media tie-in of my own. I'm inviting bands to contribute to a no-budget international compilation: **MUSIC FROM AND INSPIRED BY**

QUICKDRAW. The music itself can be anything...based on a story, or just related to comics. It would be nice to have some link back to the title or comics in general. Not adverse to any genre...diversity is a plus. Remember, the whole point of the comic (Quick_Draw, right?) is to get things done, even if they're not perfect. That goes for the music too. Just don't expect any financial windfall...the most you'll probably ever get out of it is a few free comics and a good laugh when you hear the other bands on the tape. If you're interested, drop me a line and I'll send you more info. I check my email sporadically, so don't think I'm rude if I don't get back immediately. email: jwee2@student.monash.edu.au. snail: John Weeks, 53 Hunter Street, Malvern 3144, Victoria, Australia. Oh yeah....check out my comic! \$3.00 postpaid U.S. (sorry, international postage) \$2.00 postpaid Australia. #3 just out recently. Melbourne folks can pick it up at Polyester, Minotaur, AuGoGo, etc. <http://minyos.its.rmit.edu.au/~bkerr/sn1.html>"

We have compiled in a **DATABASE** 1000 names of record company executives, A&R reps, TV and film music supervisors, their addresses, phone and individual fax #s. It is extremely accurate and well done, ready to drop the name into your cover letter or just to use to make inquiry calls. All styles of music are accepted by over 300 record companies. A&R reps are listed by their particular genre. For more information, email at WeRMany@aol.com, or call 213/860-6597.

A.M.I. RECORDS, a major independent label in Nashville, Tennessee is reviewing new artists for 1997. Please send a cassette demo, a recent photo and a short bio to: A.M.I. Records, P.O. Box 1157, Hendersonville, TN 37077. Or call (615) 230-9434.

NEURODISC RECORDS is looking for Drum N Bass, Trip Hop, Trance, Techno, & House for US distribution. We are distributed in the United States through Priority/EMI. Please send your material to: Attn: John Wai, Neurodisc Records, 4592 N. Hiatus Road, Ft. Lauderdale, Florida 33351 U.S.A. Tel: (954) 572-0289. Fax: (954) 572-2874.

Tune in at <http://indymusic.com> "**COMMERCIAL-FREE WEB RADIO FOR INDIE MUSIC**". Email staff@indymusic.com. Phone: 617.524.9000. Fax: 617.524.2444. Address: P.O. Box 2000, Boston, MA 02130-0017 USA. A banner-free and sponsor pitch-free music site that simply plays great independent music in Shockwave streaming audio. All songs are full-length and in rotation for 13 weeks.

"I am now co-hosting a college radio show in Toronto that plays **100% CANADIAN CONTENT** with a focus on Independent bands. Contact: CKLN 88.1 FM, "Radio Therapy" 100% Canadian Content, c/o Mark Hillier, 205-95 Prince Arthur Ave., Toronto, Ontario, Canada, M5R 3P6. Anything non-Canadian can also be sent to me and I will make sure the Music Director adds it to the new releases for other shows on the station."

REAL MUSIC(R) has launched a unique musical web site at <http://www.realmusic.com/>. The goal of the site is to foster a creative space on the web for fans of Real Music's modern instrumental artistry. The site opens with Real Music's simple

philosophy: "Music, friend that it is, cocoons us from our worries, enabling our hidden self to emerge." The site reinforces this philosophy, designed as a cocoon of graceful images from nature, samples of Real Music's award-winning music, artists' stories and more. Listeners can interact with each other and the artists in a dynamic chat area. A calendar of new releases and performances lets fans anticipate new events. Samples of Real Music's catalog can be heard in RealAudio(TM). Play lists, liner notes and the performers' biographies are also available. Any Real Music title can be purchased online from the secure ordering area. Real Music is a Sausalito, California-based independent record label, founded in 1981. Real Music is modern instrumental performances, ranging from provocative hi-tech explorations to nature-inspired acoustic creations. Real Music artists include Emmy award-winner Gary Remal Malkin, chart topping Nicholas Gunn, 2002, Mars Lasar, ever popular Hilary Stagg and Govi, new sensation Kevin Kern, Anastasi, and other new talents. For more information: email - rmwebmaster@realmusic.com. Phone - 1-800-675-7595. Mail - Real Music, 85 Libertyship Way, Suite 207, Sausalito, CA 94965

"**TRISKAIDEKAPHOBIA**" is a radio show on WXDU-FM at Duke University in Durham, NC. It currently broadcasts Wednesday nights beginning at midnight. Its broadcasts consist of audio collage and experimental sounds & music. Any and all musicians, experimental artists, or otherwise are welcome to send sound materials of any nature



SCOTT JOHNSON

PLAGUER RECORDINGS is a indie label/mail order working in Portugal. We release a compilation tape every six months with Portuguese Rock/pop bands. We distribute material from all over the world. If you have a CD; TAPE or VINYL just send a promo for us to hear and we will get in contact with you. We always pay in advance.. SEND ANY STUFF TO: plaguer recordings, R. Oleiros, 49 r/c drt., 4400 V.N.GAIA, PORTUGAL. Email: quiordep@info.ua.pt.

Get in touch with Bret Hart who is booking shows for **ECOVILLAGE**...Worcester's newest venue for brain-candy! Crafts/candles/hempclothing/no-chemical cigarettes/music/and...a TEA-ROOM! Located at 928 MAIN ST., Worcester! On Friday nights: Spoken-Word. (Call 767-0311 for info). On Saturdays, quality small acts (folk/avantacoustic/jazz/experimental). These are pass-the-hat gigs. CONTACT HipWorks at : (508) 753-9384 or hipworks@ma.ultranet.com.

(CDs, vinyl, cassette tapes, Minidiscs, & 1/4" reel-to-reel tapes) for broadcast to: EN Rothwell/TKDF, WXDU, POBox 90689, Durham, NC 27708. All materials submitted will be used in some form, and each sender will receive a cassette tape of the show in which their submission appears. More info, email to: en2@juno.com. WXDU's homepage: <http://www.duke.edu/~mea2/top.html>.

We're planning on beginning a **SERIES OF CASSETTE COMPS**... the idea is to release a few cassettes (releases will be dubbed in realtime, nice tapes, in our bedroom), then select a group of songs which we enjoy the most from the comps and release a limited cd comp... We're currently looking for sound for the first in the series. All contributors will receive a 'master' of their own of the finished product, which they may do with as they please. Bands that we select to appear on the CD will receive an undetermined amount of CDs for their

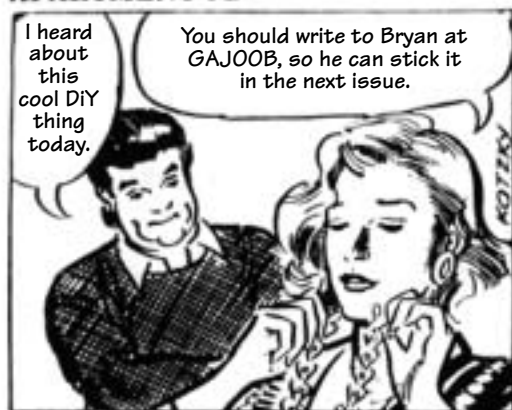
own personal abuse (# will be determined upon the number pressed, probably 200 to 500). What we're looking for: noise/ambient/industrial/techno/punk/dark evil shit. Anything will be accepted for the cassette comps. Anyone interested can email sfwd@sonic.net or mail submissions to: sfwd, po box 8264, santa rosa, ca 95407. Check the Lilith's Temple of Noise webpage @ <http://www.sonic.net/~brap/> for updates and news on LToN lo-hi releases.

INDIESWAP is a program developed by Kathode Ray Music to encourage indie bands that have released their own disc to network and swap ideas regarding releasing albums independently. Bands often release discs with little or no knowledge of the full process (recording, mastering, artwork, film separations, etc...) that it takes to actually make an album as well as what to do to promote the album afterwards. THIS SHOULDNT HAPPEN! Bands need to know exactly what they're getting into from the time they hit the studio to the time the promotion process begins. IndieSwap can help that happen! Bands need to see what other bands are doing as far as manufacturing and promotion goes. However, lack of good independent distribution and networking often keeps the groups from seeing what

other people are doing. Everybody has something to learn as well as something to share. IndieSwap gets copies of your release into the hands of people who are in a similar situation. You'll get copies of their releases. The process works very similar to a "pen pal" program. You send us one of your CD's + 4 32c stamps. We'll send your disc to another independent band and send you a CD in return. Send us two of your discs + 4 32c stamps and you'll get two discs back! You'll then be able to network with the bands who have gotten your disc as well as the group that made the disc you received. TO PARTICIPATE: Send one or two copies of YOUR release plus 4 32c stamps to: KATHODE RAY MUSIC, ATTN: IndieSwap, 1487 W. FIFTH AVE., SUITE 205, COLUMBUS, OH 43212-2403

TONGUE E-ZINE is looking for demos to review. Check out the site at <http://www.tongue-zine.com> Send a press kit to: Ben Lebovitz, 388 Ocean ave #1614, Revere, MA 02151.

APARTMENT 3G



with acknowledgement to the Evolution Control Committee

visit gajoob's
site
on the web

[http://
www.utw.com/
~gajoob](http://www.utw.com/~gajoob)

for nightly
(more or less)
information
updates and news
of interest,
besides
categorized links
and much more.

Keep us posted
about any
information you
think might be of
interest to
DiYers of all
kinds.

I QUIT!

by Tim Elder

It is with a peculiar mix of wistfulness and great relief that I announce the retirement of Tim Elder and the record label Sublime Carnage from the music business.

I have been waging a pathetic Don Quixotesque one man war against the music industry's banality and insipidity for around 17 years and I finally have to admit that banality and insipidity have won, hands down. I just can't tilt at windmills anymore. I'm tired, my health is questionable, my nerves are shot, I've developed an ulcer (or

something that feels an awful lot like one), my life is in a constant state of flux and turmoil, and at the ripe old age of 32 I feel that I just don't have much to say to the members of the demographic group most likely to hear my music: stupid college brats who don't care about anything except getting drunk and watching Beavis and Butthead. I can no longer in any way justify engaging in the futile acts of recording endless amounts of demos, pressing CDs, dubbing tapes, trying to coax moronic potheads into showing up to rehearsals on time, dealing with apathetic distributors who sit on my CDs for 6 months without ever making them available to the buying public (Thanks OarFin, hope you all drown!), and mailing 100's of promo packages to zines that never review them and alleged "public/non-commercial" radio stations who never play them.

I will not stop playing and recording interesting music. I love music, I could never give it up. Indeed I have a couple projects I will be starting in the near future. I will, however, cease trying to promote myself in the arena of "alternative rock" anymore. I will no longer be releasing products under the name Tim Elder. My reasons for this (if you care) can be best explained by reading the rather humorous FAQ page on my website: <http://www.pclink.com/telder/faq.htm>.



I will keep the name as a pen name for my writing, as a moniker for my online activities, and the name I will use if I ever have enough time to engage in some serious hands-on Paranormal Investigations. Tim Elder is dead as a musical artist however. I may still record some old Tim Elder songs in a VASTLY different context, but I'm through trying to communicate to an audience that would rather be entertained than enlightened. My days as a musical populist are officially over! Screw the masses, let them choke on the mindless dreck that Warner Brother and SubPap dole out to them...they don't deserve any better anyway...goddamn lemmings!

I still have a goodly amount of Fashionably Angry CDs left. I want to get rid of them. I'm giving them away for FREE! If you want one, send me two (2) stamps to the following address: Tim Elder, P.O. Box 80684, Minneapolis, MN 55408. (It's "alt rock" but it's not as cool as Soundgarden or whoever because I actually care about communicating meaningful thoughts and ideas as opposed to pandering to the myopic minds of MTV addicted cretins.)

I also encourage you to keep using the Sublime Carnage Website. I will be continuing to expand and develop both the PARALINKS section and the LINKS FOR THE STRUGGLING MUSICIAN. If you have a link on my site you may want to check it to make sure the URL is current, etc. The site will continue to be called Sublime Carnage as a great deal of people are familiar with it at this point and I'd hate to throw any more curves than I have to, but the label is kaput.

I would like to thank those of you who have taken an interest in my work over the years. You have no idea how much I appreciate it. You have made this awful little endurance test of a musical career just that much more tolerable. May fortune smile upon you.

And for those of you who were not so charitable: just try to envision living in a world where everything you listen to, read, watch on television, etc., is controlled by huge multinational conglomerates who must first approve of any given artist's work before it sees the light of day...and then stop visualizing it and look around you, that world is already here. Those of you involved in the "underground" media have an obligation to seek out artists of quality who are not being heard, otherwise you are just corporate puppets no matter how many tattoos and piercings you have.

Tim Elder, Sublime Carnage, P.O.Box 80684, Minneapolis, MN 55408
telder@pclink.com • <http://www.pclink.com/telder/>
Home of Paralinks (paranormal links) and Links For The Struggling Musician

A

A Day in Erie

Fun guitar jams with clean guitar leads and a decidedly "for the fun of it" feel. This is something definitely different than the standard lo-fi fare. The B-side's lyrics reel off a bunch of Star Wars references, including impressions of Yoda and (I think) Chewbacca, scattered amongst the loose guitar figures. Comes in a handmade, "no two alike" cover made of construction paper and a plastic eye. Very cool. [MEDIA: vinyl. TRADE: No. CONTACT: Squishee Records, 1050 Rose Hill Dr., Boulder, CO 80302. EMAIL: squisheerecords@juno.com] - Reviewed by Bryan Baker.

Clayton Adams

Snakeman

Ashley Adams of Porkopolis cassette label fame made this tape out of recordings with his 4-year-old son, Clayton. Ashley says, "Clayton started listening to 1/2 Japanese at age 4. He wanted to make a tape. Here it is." The songs are full of a

Andalusian Aria

Andalusian Aria take their two bassists and drummer act further into a realm they can call their own with this six-song ep. The drums have a rolling, somewhat muffled, tribal distance much of the time that leaps up from behind you. The two bass guitars work in a tandem stereo, plucking, chiming and growling. This release breathes some fire to match the breathy slither. "Sway" is a real stand-out. Very good. Coming soon to a label near you, I'm sure. [MEDIA: cassette. TRADE: No. CONTACT: Eat Records, 8424A Santa Monica Blvd. #290, West Hollywood, CA 90069. PHONE: 310-281-8850. FAX: 213-650-5048] -Reviewed by Bryan Baker.

Ari Effort

This is a tape the artist has been using to get shows in Cambridge and Boston. It was recorded in his bedroom on a 4-track and is, "... a good example of my earlier solo stuff." Direct, singer/songwriter/guitar stuff in a modern, post-punk, post-Gothic lo-fi way. [MEDIA: cassette. TRADE: No. CONTACT:

www.mi.net/night/asylmchr.html] -Reviewed by Bryan Baker.

Atmosfear

isonik

Isonik is an experimental release from 1992 exploring ambient electronics, vocal/text collage and other sound structures. The band seems more concerned with using various sounds as blocks to form a kind of structure, rather than focusing on just the sounds themselves. The intent differs from piece to piece, never allowing attention to settle on any particular plane, like a sampling of ideas dripping with afterthoughts. [MEDIA: cassette. PRICE: \$1.00. TRADE: Query. CONTACT: Pop! Productions, PO Box 8864, Canton, OH 44711-8864. EMAIL: ab704@acorn.net. URL: <http://members.aol.com/raycarmen/rec.html>] -Reviewed by Bryan Baker.

John T. Baker

Paddleboat

John T. Baker confidently balances the traditions of American classic rock and his musical ingenuity to create a thoroughly enjoyable tape called Paddleboat. Unlike the slick, two dimensional pop-recycling of let's say "World Party," Mr. Baker injects each song with ragged passion and playful enthusiasm. Listening to Paddleboat was a bit like discovering a new radio station that played an eclectic mix of blues, Beach Boys, Brian Eno, Midwestern flannel rock and Paul Westerberg - but all interesting b-sides you hadn't heard before. The backing vocal harmonies flow effortlessly, the guitar riffs are a joy to behold, and when the drums falter it just makes the whole experience sound real. A true gem. [MEDIA: cassette. PRICE: \$5.00. TRADE: Query. CONTACT: Ivey deMilo Recordings, 1624 Pine Valley Road, Little Rock, AR 72207. EMAIL: jtele71@intellinet.com] -Reviewed by Mike Bowman.

The Band That Should Not Be

The Ultimate Obscenity

Doing their best to destroy music and live up to their name. Is it genius to be able to create the musical equivalent of an obscenity, or just a determinedly lo-fi sonic consumption that is feeding on the body of a horse that is long since dead? Lovers of slo-fi and stench rock will really love this one. [MEDIA: cassette. TRADE: No. CONTACT: DHR Music Company, 1402 SE Long St., Portland, OR 97202. EMAIL: davel@pathway1.pathcom.com] -Reviewed by Bryan Baker.

BE

18

Did I hear this one on the FM rock station over the last ten years? Somewhere between Living Color's "Cult Of Personality" and REM's "This One Goes Out To The One I Love"? Trouble is, I can't remember. And that's my point- the beautifully produced, elegantly played songs on BE's tape "18" are completely unmemorable. The chops are right on the money, but where are the hooks that make one stop the tape, rewind it, turn the volume up and play it back? Maybe too many years of listening to lo-fi hooks at volume eleven has made me deaf to

DIY MUSIC RELEASES

send yours to:
gajoob, po box 3201
salt lake city, utah 84110

child's take on life, filled with snakes and gerbils and good days and all sorts of silliness. Adams takes the assortment and puts it all through a blender of messy effects and it actually works, pounded casios, kitchen utensils and all. [MEDIA: cassette. TRADE: No. CONTACT: PORKOPOLIS, PO BOX 3529, CINCINNATI OH 45201. PHONE: 513-251-6505] - Reviewed by Bryan Baker.

add nine

My December

Add Nine combines a lot of disparate influences in its sound, from prog rock to folk to funk to lots of stops in between. Perhaps the band made this recording too soon, as you can still hear the band attempting to coalesce. Singer, Michelle Soucie's talent has an uncomfortable reliance on Natalie Merchant, yet on songs like "Wild Side" you may just forget about it. And the band sounds practiced rather than intuitive, which should change over time as the talent is definitely here. Let's wait and see. [MEDIA: CD. PRICE: \$12.00. TRADE: No. CONTACT: Add Nine, 1304 E. Algonquin Rd. #310, Algonquin, IL 60102. PHONE: 312-338-5944. EMAIL: addnine@aol.com. URL: <http://members.aol.com/addnine>] -Reviewed by Bryan Baker.

Ari Schwartz, PO Box 391228, Cambridge, MA 02139. EMAIL: neicc@world.std.com] -Reviewed by Bryan Baker.

Asylum Choir

Dead Girls Don't Say No

An attic studio project by Jimmy Graham, Asylum Choir's sound is filled with explosive, industrial dance beats and dramatic vocal punctuation. The album begins with the classic sell your soul to the devil line which quickly sets a story line exploring themes of lust (sex and power, domination, submission). Graham does not hold back. The title cut, a dead on nod to Alice Cooper, takes tongue-in-cheek to the level of body piercing. Musically, the album is chock full of fat, retro synth grooves and huge beats. And vocalists Kathy Rutherford and Taylor Tyssen play the heroine, Christine, with equal parts brimstone and soul. The album is sure to turn off many with its focus on depravity; and, at times, it does seem the themes become fodder for mere affect, but even so, Graham succeeds in expressing human dementia while nailing a FAT beat to it. [MEDIA: cassette. PRICE: \$9.99 CD, \$7.99 cassette. TRADE: No. CONTACT: Indebasement Records, 3145 Rankin Ave., Windsor, Ontario, CANADA, N9E 3B8. PHONE: 519-966-2150. FAX: same. URL: [GAJOOBZine/CD #10](http://</p></div><div data-bbox=)

the qualities of a band like BE. [MEDIA: cassette. TRADE: Query. CONTACT: Brother Yorkick Records, PO BOX 3793, FAYETTEVILLE AR 72702-3793. PHONE: 501-521-2944. EMAIL: bebyr@aol.com. URL: comp.uark.edu/~dboyne] -Reviewed by Mike Bowman.

The Betmars

Natural Born Consumers

The Betmars produce a melodic post-punk package of songs here that are loaded with all of the essentials: great riffs and hooks you can sink into, lots of energy propelled with Ty's frenetic drumming pace and the all-important ability to balance angst with the need to laugh at it. Judging from this tape, this band is going somewhere, and for all of you who get the chance to hop on for the ride, I'd say go for it. [MEDIA: cassette. TRADE: No. CONTACT: The Betmars, PO Box 3501, Eugene, OR 97403. PHONE: 541-342-4061. EMAIL: hodson@gladstone.uoregon.edu. URL: http://gladstone.uoregon.edu/~hodson] -Reviewed by Bryan Baker.

Big Hate

Add one more to the long list of neopunk, this year's hard rock slash grunge slash whathaveyou. This ain't half bad. Several songs that'll surely stick in your head along with some nifty bluesy moments away from the standard fare. [MEDIA: CD. TRADE: No. CONTACT: Flip Records, 433 West Broadway, New York, NY 10012. PHONE: 212-925-2527. FAX: 212-925-2507] -Reviewed by Bryan Baker.

Big City Orchestra

Grass

Strange little 45 here. Not sure what to make of it. One side has what sounds like some old man threatening to bop me one. Second side has a pretty much unadulterated recording of that song that goes, "... things we used to do in grass. ..." The first side is pretty funny. [MEDIA: vinyl. PRICE: \$3 (USA). TRADE: No. CONTACT: UBUIBI, 2253a Lincoln Ave., Alameda, CA 94501. FAX: 415-258-3518. EMAIL: ubuibi@jps.net. URL: http://nd.org/nd/bco] -Reviewed by Bryan Baker.

Blackmail

Female Impersonator

This young Swedish band's second release is loaded with guitar chops. Guitarist/vocalist Robert Alsterlind is a guitar wunderkind whose style is full of fire and flash that manages to fuel these songs with spark. Metalheads watch out for this one. When I come across something this refreshing I just want the band to cut to the chase, forget about the vocals and let Alsterlind show us what he can do. Maybe it's all smoke and mirrors, who knows? The band records in its own digital studio and here's

hoping Robert steals opportunity and blazes some more intense fretboard pyrotechnics in albums to come. Shut up and play guitar, man. [MEDIA: CD. TRADE: No. CONTACT: Blackmail Music, Ekehojdsgatan 8, S-426 68 V. Frolunda, SWEDEN. PHONE: 46 031 29 29 41. FAX: 46 031 69 49 98. EMAIL: blackmail@mailbox.swipnet.se. URL: http://home2.swipnet.se/~w-20275/blackmail.html] -Reviewed by Bryan Baker.

Jonathan Block

After

Imagine that you're taking an afternoon nap and are trying to wake up after a short but deep sleep. You are semi-aware (background voices, sounds, etc.) but you can't make your body move. Every time you rally you slip back. Somehow Jonathan Block has captured this experience on his new tape. Lethargic electronics wash over your ears and brain



as you progress from After, Burrow In, Burrow Out, through to Inevitable. After is consummate relaxation music. Unfortunately I was unaware of its effects and made the mistake of previewing After while driving to work. Jonathan's hypnotic electronics were so relaxing that I had to rely on autopilot to arrive in one piece. Jonathan should have included a disclaimer cautioning you about listening to this music while operating a motor vehicle or heavy machinery [MEDIA: cassette. TRADE: No. CONTACT: Ironing Board Recordings, 380 Adley Road, Fairfield, Connecticut 06432. EMAIL: jblock@gartner.com] -Received on 2/5/97. Reviewed by Henry Schneider.

Alzo Boszormeinyi

Ouagadouyou

Imagine getting together with some friends, getting really drunk or stoned and recording an album. Mostly things just fall apart, and that's all right - it's part of the fun. You talk about dreams and Nietzsche, but mostly nothing and all; and everyone goes in and out of character. Sometimes it seems

so perfect and you can't recall exactly when. [MEDIA: cassette. TRADE: No. CONTACT: Nut Music, Box 5033, Herndon, VA 20172. PHONE: 703-476-2856. EMAIL: tboies@globalcom.net. URL: http://www.shentel.net/nutmusic] -Reviewed by Bryan Baker.

The Oliver Brown Trio

Games up the Street

Oliver Brown and his ukulele and seven great songs fill up this 7" slab of sugar-white vinyl. Songs range from the fun "Milk Boy" to the unabashed sweet romance of "Contemplating Kissing You." Guaranteed fun at your next party. Could just be your newest guilty pleasure. [MEDIA: vinyl. TRADE: No. CONTACT: Turtle Noises, 119 Highland Ave., Santa Cruz, CA 95060] -Reviewed by Bryan Baker.

Brotherhood of the Holy Cross

Sentido

This excellent tape crosses industrial, ambient, musique concrete and improv into an extremely inventive blend of sounds. Deep bass, diverse percussion sources and a seemingly endless variety of melodic and non-melodic instruments. Highly recommended. [MEDIA: cassette. PRICE: \$10 (including postage) payable to J. Payne. TRADE: No. CONTACT: Brotherhood of the Holy Cross, 27 Jarvis Road, South Croydon, Surrey CR2 6HW, ENGLAND] -Reviewed by Bryan Baker.

Cane

Stayed Awake Too Late

Cane is hometaper Ana Kravitz who releases her very own brand of lo-fi 4-track gems. The songs here are introspective; running from thoughtful daydreams to bursts of emotional spew. She gets help from Alex Temple (two songs) and Lex Kravitz (one song) on drums, plus Lex lends some trumpet on one cut - the rest is Kravitz and her schizoid guitar work, which goes from clean rhythms to hyperdistortion, offering some unique combinations along the way, and raw, unaffected vocals which are most often distant but can slap you in the face (real hard) if you don't pay attention. [MEDIA: cassette. PRICE: \$2.00. TRADE: Yes. CONTACT: Ana Kravitz, 162 Cherry St., Katonah, NY 10536. EMAIL: orpheus@cloud9.net] -Reviewed by Bryan Baker.

Ray Carmen & Ken Clinger

Hopes & Fears

Ray writes, "... Basically [Ken] wrote and performed the music, while I wrote and sang the lyrics. It's pretty different from what we've both done on our own before, but I really like it. It's also pretty autobiographical, as it sort of is about my life over the last year or so, since my divorce. ... It all ends on an upbeat note, unlike previous tapes of mine.

But then, this is the first time I've been happy with myself in years." It's no surprise that the much anticipated by-mail collaboration of Ray Carmen and Ken Clinger delivers solid songs. Both Carmen and Clinger are longtime home tapers who have developed signature styles that are immediately recognizable to anyone that has heard their work before. Hopes & Fears brings them together into a wonderful mix that allows the strengths of each artist to blossom. Ray's vocal melodies are just the ticket here, while Ken continues to create some hauntingly beautiful keyboard arrangements. The highlight (among many in this strong collection) is their cover of the late Nick Drake's "Fly." I could listen to this song over and over, with Ray giving an emotional performance that is at once determined and fragile; and Ken's orchestration weaves around a piano and lifts the whole piece up to a fitting tribute. How can a song make you feel profoundly sad and somehow fill you with hope all at the same time? Like everything else that is real, the album is not without its flaws ("Here, There and Everywhere" seems maybe a bit staid and perfunctory), but Hopes & Fears is sure to take its place as a home taping classic. It has a feeling I'd like to hold onto, wrap around me, to know what it is to be alive, really. Good and bad. Hopeful and fearful. [MEDIA: cassette. PRICE: \$3.00 (overseas add \$1 for shipping). TRADE: No. CONTACT: Pop! Productions, PO Box 8864, Canton, OH 44711-8864. EMAIL: ab704@acorn.net. URL: <http://members.aol.com/raycarmen/rec.html>] -Reviewed by Bryan Baker.

Ray Carmen

Accidentally on purpose...

Ray Carmen shows a real love for melodic rock. He's been releasing homemade tapes of his own brand of solid songwriting and melodic flair for many years. Recent tapes are marked with what seems to me to be sort of a quest to capture the perfect song and here, we have what may just be Carmen's closest realization to that goal, "Monster," done up in not one, but three separate mixes and two different producers (himself and new recording/collaboration by mail pal, Ken Clinger). This is the kind of song you will fall in love with instantly. Simple, focused melody with Carmen's embraceable charm. [MEDIA: cassette. TRADE: Yes. CONTACT: Pop! Productions, PO Box 8864, Canton, OH 44711-8864. EMAIL: ab704@acorn.net. URL: <http://members.aol.com/raycarmen/rec.html>] -Reviewed by Bryan Baker.

Ken Clinger & Lawrence Salvatore

Ambient Mix 5

Lawrence Salvatore writes, "Ambient Mix 5 is something Ken Clinger and I collaborated on thru the mail. How the final musical result came about is interesting (I think). Ken provided me with four melodic ideas (see his score). He left it up to me to perform, arrange, record, mix and produce his four musical phrases. I came up with something that is a slowly shifting and evolving collection of musical colors (at least, that's how I perceive the finished result, You may hear it to be totally different to that)." Ambient Mix 5 is more Clinger than Salvatore

which is testament to Lawrence's talent of phrasing and artistic expression. These are simple pieces that Salvatore allows time to evolve. [MEDIA: cassette. PRICE: trades preferred. TRADE: Yes. CONTACT: LAWRENCE SALVATORE, 211 S HEBBARD ST, JOILE IL 60433. PHONE: 815-722-5614] -Reviewed by Bryan Baker.



Clobber

crash course in humility

Angst-filled guitar, bass, drums and vocals bashing that combines old-school punk with catchy song sense. If you like it raw this high energy, thrash-hooked display will certainly not disappoint. [MEDIA: CD. TRADE: No. CONTACT: Half Baked Records, PO Box 347148, Atlanta, GA 30334. EMAIL: halfbake@mindspring.com. URL: www.criminal.com/halfbaked/index.html] -Reviewed by Bryan Baker.

Cowtown

Memories R Us

Man, this must be the dark - very dark - side of Peter Tonks' brain. The lunatics have taken over the asylum and, like a grisly auto accident, we crawl past the twisted wreckage to hear covers of "You've Got a Friend," "Positively 4th Street," "These Boots Are Made For Walkin'," "Instant Karma," and lots more, their limbs mangled and charred far beyond recognition, or comprehension. [MEDIA: cassette. TRADE: No. CONTACT: PETER TONKS, PO Box 102335, Denver, CO 80250-2335] -Reviewed by Bryan Baker.

Crut

Quintanille

Lo-fi, dumbed-down hometaper hiphop that finds Crut swiping from Prince, et al, roasting the popular carcass and beating a dead horse with its bones. Sort of picking up where Sockeye left off. And Crut's musical talent offers funny surprises of its own. For a good time, call. [MEDIA: cassette. TRADE: No. CONTACT: IN*10*C/T Records, 1514 E. 11th, Spokane, WA 99202. PHONE: 509-534-4341.

EMAIL: YCAA10A@prodigy.com] -Reviewed by Bryan Baker.

cruciFiction

Praise-A-Thon!

Samples of preachers in a frothing, orgasmic tangle of vein-popping frenzy against a musical backdrop of ambient electronics. This is a sonic collage that is both clean and complex. And while the preacher theme has been done many times by other equally capable sound collage artists, cruciFiction manages to put their own stamp on it and make it somehow fresh. [MEDIA: cassette. PRICE: \$6.00. TRADE: No. CONTACT: Big Beef Productions, PO Box 303 WBB, Dayton, OH 45409-0303. PHONE: 513-258-1124. EMAIL: andy@glazed.donet.com. URL: www.bigbeef.com] -Reviewed by Bryan Baker.

Currently Nameless

Several elements of this band stand out, like Sean Daley's classic rock voice (just the right blend of raspy blues), Josh Keller and Dave Simpson's blend of guitar styles ranging from funky-out rhythms to scorching metal leads, and an effective use of 5-part harmonies. Call it progressive popfunk. I'd like to see a harder edge, maybe bring out the low end a bit more and not rely so much on a seemingly endless supply of guitar runs (space is good too), however unique and inventive they might be. This band's got the stuff for definite growth and the band could go in just about any direction,

and prove it at just about any given moment on this 4-song EP. [MEDIA: cassette. PRICE: \$4.00. TRADE: No. CONTACT: Currently Nameless, PO Box 8635, Burlington, VT 05402-8635. PHONE: 802-223-4302. EMAIL: dhughes@plainfield.bypass.com] -Reviewed by Bryan Baker.

The Davel

The A-side consists of a general mish-mash of noisy sounds, interesting in the fact that stuff like this is generally used as b-side filler. Side two is more song-oriented. The style is a lo-fi assault of cheap drum machines and assorted gizmos, simple chord progressions and various conglomerates of noise. Reminds me of Dave Schall's various Sockeye et al bands - only a bit more cohesive, more guy in a bedroom studio kind of thing. Scores points for its sonic challenges. "Landscape" does some interesting things with a Wurlitzer. [MEDIA: cassette. TRADE: No. CONTACT: DHR Music Company, 1402 SE Long St., Portland, OR 97202. EMAIL: davel@pathway1.pathcom.com] -Reviewed by Bryan Baker.

Dead City Radio

Why Ask Why?

Music that runs all over the damn place. Many of the songs sound like they come from jams with the members never afraid to throw something odd into the mix - even one-up the last odd thing. Lots of humor too. Cowpoke jugs to progrock mayhem. Like the j-card says, "... any resemblance to other songs living or dead is purely coincidental." [MEDIA: cassette. PRICE: \$3.00. TRADE: Yes. CONTACT: Greg Pohl, #181 McConnell Estates, , 52312 Range Road 223, Sherwood Park, Alberta, T8C 1B3 CANADA. EMAIL: 103155.1260@compuserve.com] -Reviewed by Bryan Baker.

Dead Republican

Society: Part One

Dead Republican calls this album, "Just a bunch of people talking." Evidently, huddled masses still yearn to be free from the tyranny of society. The huddled masses are angry and their resentment rattles from the mouth of a dead republican. This lo-fi soliloquy is an unflinching statement. Like John Lennon's "Plastic Ono Band," the music is spare and direct, always on the edge of explosion. [MEDIA: cassette. PRICE: \$4.00. TRADE: No. CONTACT: Underground Millhouse Studios, PO Box 320411, Fairfield, CT 06432. EMAIL: perfecto@nai.net. URL: www.nai.net/~perfecto/deadrep.html] -Reviewed by Bryan Baker.

Dunderhead

Songs of Dunder

High tech music with polished sequences and laced with humor at every turn. Dunderhead is one part spurned lover, one part bored executive and one part boys with electronic toys and dreams of far off places. Sailing ships into unknown waters provides segues for both the beginning and end of the album which, between the covers, approaches something like what the liner notes describe as "... vapid and frivolous gobbledygook," "... obviously essential to any serious musical endeavor of substance." Vocalist Walter Sargent is described as a "mad dog crooner" and seems like the confused Everyman determined not to take things too seriously while, perhaps, making it through another day skydiving without a parachute. Doug Morrow, Nick Dimauro and John Tabacco provide various production, sequencing, backing vocal, percussion and sound effects assistance to the whole thing and these four guys deliver music that is sort of lounge/reggae/neo-euro/pop in a decidedly non-glamorous way. [MEDIA: CD. TRADE: No. CONTACT: Skydiver Records, PO Box 725, East Setauket, NY 11733. PHONE: 516-689-5856. EMAIL: zerojack@aol.com] -Reviewed by Bryan Baker.

Tim Elder

Fashionably Angry

Elder manages to mix some disparate styles here to come up with something that occasionally clicks. Fashionably Angry is the result of years of working with live bands in a variety of guises - from experiments a mother certainly couldn't love to more song-oriented stabs at success. After the last band hit the wall, Elder decided to drop everything he has into this recording - a one-man testament

filled with dark angst and rants against society that are, as the title says, "fashionably angry." While, at times, "Angry" wields a bit more whine than wail, Elder scores here with literate lyrics and striking twists. "Hell On Earth" surprises with its smooth, almost Gothic detachment; a style I'd like to see develop. [MEDIA: CD. TRADE: No. CONTACT: Tim Elder, PO Box 80684, Minneapolis, MN 55408. EMAIL: telder@pclink.com. URL: www.pclink.com/telder/] -Reviewed by Bryan Baker.

Elysian Fields

Combine Jennifer Charles' sultry vocals and a trio of guitar/bass playing a seductive blend of beatnik, lounge, and modern guitar and you'll get something out of the ordinary. And so right. [MEDIA: CD. TRADE: No. CONTACT: Radioactive, 70 Universal City Plaza, 3rd Floor, Universal City, CA 91608. PHONE: 818-777-4000. FAX: 818-760-1104] -Reviewed by Bryan Baker.

Enertia

Law of Three

This quintet has been together just eight months and is already creating a buzz around the Albany, NY, region in a market saturated with alternative and hardcore bands - their debut is a refreshing punch in the gut, featuring the excellent dual guitar work of Dave Stafford and Roman Singleton and Scott Featherstone's powerful vocals. A strong combination of old school arena metal and modern gloom core with all the elements firmly in place. While the songs should get stronger with time, this is a band to definitely watch out for. [MEDIA: CD. TRADE: No. CONTACT: Animated Insanity Productions, PO Box 667, Gloversville, NY 12078. PHONE: 800-616-9794. EMAIL: soulzero@klink.net.

members bring disparate influences to the musical mix as well. David Love and Henry Ocampo tend to write a more gritty side of rock than Julie Tinney's keyboard stylings which run toward a softer pop. And Angie Alvarado, whose vocal style will remind many of Natalie Merchant, seems to bring a country sort of influence that blends well with everything else. As with many bands who try to tackle larger themes, the effort falls flat with the generalities; but, fortunately, a few true gems stand out. Julie Tinney's "John Paul" is an excellent character study of a mentally challenged man of 40. Tinney's lyrics here are detailed and highly visual. And Love and Alvarado's "It Won't Be Alright" couples Love's soft melody with Alvarado's cathartic revelation of abuse. This personal touch is this band's strong point. [MEDIA: CD. TRADE: No. CONTACT: Manipulation Marketing, 3650 So. Decatur Blvd. #23, Las Vegas, NV 89103] -Reviewed by Bryan Baker.

Facade

Fade

Steve Lehrfeld is the mastermind behind this project band. A DiY Alan Parsons. Lehrfeld's music is decidedly progressive rock with lots of flashes and meaty arrangements. Unfortunately "projects" like this one are often spoiled by vocalists and weak lyrics. Ravi Raman's vocals are a nice fit to Lehrfeld's music, but his lyrics are basically pedestrian. Jon Paradise tends to affect too often, like the Axle Rose background vocal impression on "Not Alone." I actually just wish Lehrfeld had the guts to lose the singers and let the music do the talking. He's more than capable, that's for sure. Maybe next time. [MEDIA: CD. PRICE: \$10.00, \$11 overseas. TRADE: No. CONTACT: DREG Records, 1912 Old Stone Mill



URL: www.klink.net/~soulzero/enertia.html] -Reviewed by Bryan Baker.

Eva's Lyric

January 12th

Give it to Eva's Lyric - the band is certainly not afraid to tackle complicated themes like child custody, war, child abuse, among others. It seems the band

Drive, Cranbury, NJ 08512. PHONE: 609-490-0470. EMAIL: steve@kandu.com. URL: http://www.bigbrain.com/dreg/] -Reviewed by Bryan Baker.

Dan Fioretti

Switched On Fioretti

This tape is quite different from the standard Fioretti fare (if you can arrive at a standard through his 200-plus tapography). The idea teams Dan with Ken Clinger who has taken Fioretti's music as a base from which he explores various variations. The sound is definitely Clinger (Fioretti does not actually perform on the tape), with a definite twist, managing to reduce the music of Fioretti to its primary elements and explore it through pieces that evolve slowly then change suddenly. Fans of either artist will surely appreciate the result. [MEDIA: cassette. TRADE: Query. CONTACT: Kitti Tapes, 169 Witherspoon St., Princeton, NJ 08450] -Reviewed by Bryan Baker.

Dan Fioretti

To the Mountaintop

One of a recent handful of tapes from the one and only Dan Fioretti. This one continues his exploration of his own style of MIDI computer "Muzick." Brief synth phrases arranged into a seemingly random pattern where the randomness of the patterns, when repeated, becomes the pattern. [MEDIA: cassette. TRADE: Query. CONTACT: Kitti Tapes, 169 Witherspoon St., Princeton, NJ 08450] -Reviewed by Bryan Baker.

Five Cent Buddha

Brain Bypass Surgery

Phil Riley's latest tape is another maniacal blend of original spew and cover songs in a blender, sure to either make you smile or wonder, "What the hell was that?" The originals pound out the political distrust and disgust that makes this country great. I especially liked "They Eat Their Own / Soup is Good Food." Side two gives us more of Riley's pop deconstructions. Just when you think you're hearing a cover of Pink Floyd's The Wall the music shifts to that of Zeppelin, Skynnard and others while the lyrics are still from The Wall. Does that make sense? Oddly enough, this does. [MEDIA: cassette. PRICE: \$3.00 (trades preferred). TRADE: Yes. CONTACT: Phil Riley, 3006 Ruth Street, Durham, NC 27704. EMAIL: priley@math.duke.edu. URL: <http://www.math.duke.edu/~priley/>] -Reviewed by Bryan Baker.

Jerome "Hawk" Freeman

Blues@HAWK.net

This 14-song compilation is filled with traditional blues guitar and vocals with a clean, focused sound. Pure and unaffected that will please lovers of the genre. [MEDIA: cassette. PRICE: \$11.50. TRADE: No. CONTACT: Hawk, 2702 Calumet St., Columbus, OH 43202. PHONE: 614-263-4839. FAX: 614-263-4839. EMAIL: fanon@ix.netcom.com] -Reviewed by Bryan Baker.

The Fuds

The Fuds are a duo made of up of David Zax and Andrew Marychurch. Zax is a longtime presence in the hometaper scene possessing a uniquely identifiable sound which he develops here with plenty of help from Marychurch's excellent guitar leads. Zax's raspy vocal develops significantly here, adding character to songs that cross into Beefheart

and Waits territory at times. Marychurch and Zax are a team to watch. [MEDIA: cassette. TRADE: No. CONTACT: David Zax, E.F.E., PO Box 8-198, Taipei, Taiwan, R.O.C.] -Reviewed by Bryan Baker.

Gigantaur

Gigantaur centers around the songwriting team of Simon Honisett ("boy vocals" and guitar) and Penny Hewson ("girl vocals" and guitar) who come from the seminal Australian band Sea Stories. The band plays a chiming, infectious blend of fast and slow-paced, modern guitar rock with the leadoff "Favourite Song" being the obvious radio hit and the closer, "Gotta Gun" being my personal favorite. This band has the unique ability to effectively capture a range of expression from seriously ominous expression to simple carefree joy. Makes them something to watch for and definitely recommended. [MEDIA: CD. TRADE: No. CONTACT: World Domination, 3575 Cahuenga Blvd. West # 450, Los Angeles, CA 90068. PHONE: 213-850-0254. FAX: 213-874-6246. EMAIL: dominate@netvoyage.net. URL: <http://underground.net/worldldom/>] -Reviewed by Bryan Baker.

Glass Candle Grenade

Very good songs that are somehow immediately identifiable and a band able to pull 'em off. More Psychedelic Furs than Go Go's, yet falling somewhere in between. Lead singer, Trish, even manages to make a comparison to Stevie Nicks a good thing - packs the power but, fortunately lacks the self-absorption. Of several excellent cuts here "Execution" is my favorite. [MEDIA: CD. TRADE: No. CONTACT: Glass Candle Grenade, PO Box 48743, Atlanta, GA 30362. PHONE: 770-449-9378. FAX: 770-729-9009. EMAIL: w4ino@ix.netcom.com. URL: www.netways.com/fcs/glass/] -Reviewed by Bryan Baker.

All Gods' Children

Nice Garden

All Gods' Children's PR kit drops more names than, well, it drops a lot of names. And that's not good. All Gods' Children is a 9-piece band. And that is good, 'cos that means there's a whole lot of music going on here for these ears to find SOMETHING new. Actually, sometimes it works and sometimes it doesn't. I like the horn section thing going on. You don't hear a lot of that happening in pop or progressive or whatever they want to call this. Towards the end of this 4-song demo it sorta coagulates into an attempt at Ambient. An attempt anyway, I think. I liked the first song, maybe the second. Tight, clean pop. But things begin to fizzle into "Happy Zone" and I think I'm listening to 80's TV pads. Crazy thing is, I think the band does enough unique stuff to really make this whole thing interesting - it's just not here. Not yet. [MEDIA: cassette. TRADE: No. CONTACT: Big Lap., 45 Park Place South, #373, Morristown, NJ 07960. PHONE: 201-538-9583. FAX: 201-538-8462. EMAIL: biglp@gti.net. URL: www.gti.net/biglp/] -Reviewed by Bryan Baker.

The Gone Tribe

The Hobo Project

The Hobo Project is a radio play featuring blues-influenced music and a narrative storyline about the life of hoboes. The show was picked for syndication by WRHU's Radioworks and broadcast by eighty or so subscribing radio stations. And you know what? This is good stuff! The hobo stories will have you transfixed and leave you with real images of hard times and good times. And that's the thing, the project comes off as more a tribute to the proud hobo, and the music is damn fun besides. [MEDIA: CD. TRADE: No. CONTACT: Skydiver Records, PO Box 725, East Setauket, NY 11733. PHONE: 516-689-5856. EMAIL: zerojack@aol.com] -Reviewed by Bryan Baker.

George Haggerty

The Best of Just Friends

This CD brings together various cuts from Haggerty's "Just Friends" and "Just Friends. . . Again" cassettes into a beautiful collection of mountain dulcimer music. Joined by various musicians on guitar, banjo, tin whistle, fiddle and mandolin, Haggerty, who handcrafts his own dulcimers as well as sells them from his shop, shares his love of the instrument and warm regard for traditional tunes. This is a treat. [MEDIA: CD. TRADE: No. CONTACT: Wizmak Productions, PO Box 477, Wingdale, NY 12594-0477. PHONE: 800-538-5676. FAX: 914-877-9202. EMAIL: wizmak@aol.com. URL: <http://www.southwind.net/scout1/wizmak/>] -Reviewed by Bryan Baker.

Eric Hausmann & Rotcod Zzaj

Riding the Lizard

A follow-up to 1995's "Coast of Ghristmas," Riding is another improv gem that combines Zzaj's restless keyboard explorations and Hausmann's fusing guitar atmospherics. Zzaj calls it an "excursion" in his liner notes, and that's as apt a description as any for this hard to pin and pleasant experience. [MEDIA: cassette. TRADE: No. CONTACT: Zzaj Productions, 5308 65th Avenue SE, Lacey, Washington 98513. PHONE: (360) 456-1683. FAX: (360) 456-8982. EMAIL: rotcod@tacoma.nwrain.net. URL: <http://www.nwrain.com/~rotcod/>] -Reviewed by Bryan Baker.

Hoover's G-String

The first release from this Arlington, Va., band, this five-song CD shows a knack for straightforward guitar rock. Singer Jeff Reinholz appears able to stab at political injustice through his lyrics, if "Two Cities" is any indication, unfortunately little else on the CD matches its intensity, although, musically, "Riptide" shows promise - as does this band. Turn up more snarl and this could click. I'm looking forward to their next one. [MEDIA: CD. PRICE: \$5.00 (includes free bumper sticker; ask about their \$6 t-shirt). TRADE: No. CONTACT: Red Tide Records, 2517 So. Walter Reed Dr., Suite D, Arlington, VA 22206. PHONE: 703-578-9511. EMAIL: hoover@citi.net. URL: <http://www.citi.net/home/hoover/>] -Reviewed by Bryan Baker.

Hoover's G-String
New Red Demo

Here are three previously released cuts, which just happen to be among the band's all-time best cuts, all on this cassette single. Determined guitar rock with strong hooks. A nice taste of the band's stuff. [MEDIA: cassette. PRICE: \$2.00. TRADE: No. CONTACT: Red Tide Records, 2517 So. Walter Reed Dr., Suite D, Arlington, VA 22206. PHONE: 703-578-9511. EMAIL: hoover@citi.net. URL: <http://www.cit.net/home/hoover>] -Reviewed by Bryan Baker.

Inca
Atomic Particle Mother

Space noise. Imagine what it would sound like if you put a portable tape recorder on in the cargo hold of the space shuttle for 30 minutes (after it left the Earth's atmosphere). Side two starts off with a submarine ping, followed by an interminable length of hiss laden 'silence'. I'm not familiar with Pink Floyd's "Atom Heart Mother", but Inca has appropriated the cover art and title, so maybe this is a deconstruction of that album? [MEDIA: cassette. PRICE: \$3.00. TRADE: Yes. CONTACT: Destroy All Music, PO Box 3731, York, PA 17402-0137. EMAIL: PCHAVEZ@DELPHI.COM] -Reviewed by Mike Bowman.

Indian Rope Burn
The Big-Bang Payoff

IRB vocalist Clay Mation says, "I'd lump IRB in the 'I don't give a fuck techno metal death trap hell funk disco weaving soul groove acid bath in the barn slipper slime cult' branch of modern music - if that doesn't work for you, try 'industrial.' That should give you an idea about the breadth of this band's reach. While Indian Rope Burn's major focus is heavy, beat-oriented industrial, there's an emphasis here on pop-type song structures, melody, thick riffs and loads and loads of sonic invention. And the boys even manage to infuse quite a bit of humour into the whole thing. It's a damn fun ride! Mike Crooker's the man behind the studio controls and Big-Bang Payoff is indeed a big bang. Highly recommended. [MEDIA: CD. TRADE: No. CONTACT: GGE RECORDS / Indian Rope Burn, PO BOX 1784, KENT OH 44240. EMAIL: mikecrooker@delphi.com or irb@aol.com. URL: <http://pwp.usa.pipline.com/~micro/irb.htm> or <http://users.aol.com/irb666/private/irb.htm>] - Reviewed by Bryan Baker.

Ed James
Perfect World

Polished guitar rock with a perfect pop sense, Ed James is responsible for everything here - writing, playing, producing - and the results are solid. Excellent songs and performances. PROS: Clean production, full sound. CONS: Drums sound a bit programmed. [MEDIA: cassette. TRADE: No. CONTACT: Ed James, 2645 Saddlewoods Circle, Concord, NC 28027. PHONE: 704-784-2317. EMAIL: web81@charweb.org. URL: <http://members.aol.com/edworld/>] -Reviewed by Bryan Baker.

The Jezebells
Drag Me Up b/w Devil On the Loose

Bluesy Stones-style rock. The A-side is classic Stones done to perfection, complete with Hopkins' piano, while the B-side is a slow, slinky guitar drawl. Excellent. [MEDIA: vinyl. PRICE: \$5.00. TRADE: No.



CONTACT: Vamp Recordings, 300 North State, East Marina Towers, Suite 2435, Chicago, IL 60610-4805. PHONE: 312-832-9737. FAX: same. EMAIL: vamp@xnet.com] -Reviewed by Bryan Baker.

Jumprope
No Happy Songs Yet

Infectious boy/girl pop rock with hooks and guitars and songs you can actually like listening to. "Swimming With Nancy" is my favorite, although "Here Comes Mary Moon" has something sorta strange about its coy melody. I don't know, sounds sorta like a 50's Debbie Reynolds in a cool, retro 90's slash slacker kind of way. I hope to hear more. [MEDIA: cassette. TRADE: No. CONTACT: Jumprope, 198 River St. #2, Boston, MA 02154. PHONE: 617-893-2609. EMAIL: jumprope@aol.com. URL: <http://users.aol.com/jumprope>] - Reviewed by Bryan Baker.

Jumprope
No Happy Songs E.P.

4-song e.p. of cute modern guitar rock full of hooks and harmonies and if you love that kind of stuff you'll really dig this. Comes with a cool mini-zine of games and reviews and whatnot. [MEDIA: vinyl. TRADE: No. CONTACT: Twee Kitten Records, 1547 Palos Verdes Mall #213, Walnut Creek, CA 94596. EMAIL: popmusic@tweekitten.com. URL: www.tweekitten.com] -Reviewed by Bryan Baker.

Killer Kowalski
Meet the Kowalskis

Hook and harmony-laden power pop on the post punk side of power. Nice rhythm crunching and fast-paced songs meet up with singer Lindsay Anderson's fun vocal harmonies. Very good stuff. [MEDIA: cassette. TRADE: No. CONTACT: Killer Kowalski, 60 W. 10th St. #3B, New York, NY 10011. PHONE: 212-604-4263. EMAIL: misthing1@aol.com] -Reviewed by Bryan Baker.

Attila Kovacs
Never Say Forever

Denmark artist Attila Kovacs has been through a series of musical changes over the years. He's studied flute and piano in Music Conservatory Budapest Hungary, played guitar and keyboards on the road in rock bands throughout western Europe and now releases his own music made in his own studio in Denmark. Never Say Forever features songs in a smooth, adult pop vein with influences ranging from crooning lounge singers to reggae to R&B rock'n'roll to a dash of country. Kovacs even flashes an occasional Hammond organ rumble I wish appeared more often (personally, I wish the whole album was much rougher around the edges - I know he has it in him!). Highlights for me include the flute break in "When I Was a Young Boy" and Kovacs' exceptionally smooth lead guitar runs in "Never Say Forever." Very fine musicianship throughout. [MEDIA: CD. TRADE: No. CONTACT: Attila Kovacs, Griegsvej 92, 7500 Holstebro, DENMARK. PHONE: 97-40-18-96. FAX: 97-40-18-96. EMAIL: attila@i-net.uni-c.dk. URL: <http://www.netaxs.com/~akovacs>] -Reviewed by Bryan Baker.

Rob Kudyba

This 3-song cassette showcases tight songs with instant appeal and a high-energy hard-rock attack. Kudyba's guitar work takes a few chances and meets with success and leaves me wanting more. Good stuff. [MEDIA: cassette. TRADE: No. CONTACT: Rob Kudyba, 456 Fairfield Ave., 2nd Floor, Stamford, CT 06902. PHONE: 203-406-9822. FAX: 914-935-5282. EMAIL: kudyba@iconn.net. URL: <http://www.iconn.net/kudyba>] -Reviewed by Bryan Baker.

Robby Labovitz & Friends
Singin' On a Rainbow

Robby Labovitz conveys her joy and positive attitude toward life through her songs. They center around a life with simple charms, living on the farm, riding a bicycle, communing with Mother Nature and being in love. Labovitz' style is purely unaffected with child-like verse/choruses and minimal melodies sung to a carefree-strummed acoustic guitar. "Friends" here smooth out the edges: David Burham's violin is an ever-present miracle worker and Greta Leoffelbein provides beautiful vocal harmonies, among others. Robby Labovitz is certainly not afraid to be herself, and I found that approach refreshing. A song like "Bicycle Riders" could be simplified to serve her well with its humor-laced simple truths and homespun charm. However, I can recommend Singin On a Rainbow only to tried and true lovers of this type of collection. [MEDIA: CD. TRADE: No. CONTACT: Robby Labovitz, 710 SE Lilly Ave. #1, Corvallis, OR 97333. PHONE: 503-752-0903] -Reviewed by Bryan Baker.

Vincent Lee
Less of the Same

The latest from V Lee (his third) again combines hard rock on one side with more experimental cuts on the other. Side one's songs offer a diverse mix of styles from metal-tinged to folk/country epics to acoustic modern guitar rock. The last cut here,

"Remembering Today," is my personal favorite of the bunch, although you're sure to have your own. Once again I like the second side's way of letting its hair down, so to speak. It's like getting a peek into the recording artist's mindset; almost voyeuristic in a way. Spoken word pieces to strange, freeform instrumental improvs. [MEDIA: cassette. PRICE: \$5.00. TRADE: No. CONTACT: AURAL ADVENTURES, 2081 REVERE DR, CONCORD CA 94520. PHONE: 510-676-4865. EMAIL: auraladven@aol.com] -Reviewed by Bryan Baker.

Kevin Leonard AUTOMATRIX

In 1992 Kevin Leonard, North Star's keyboardist, released a self-produced solo cassette of eight jazz influenced progressive instrumental compositions. Now Kevin has released this same music on CD. Kevin Leonard, the brightest star in North Star's constellation, is an accomplished keyboardist and can hold his own when compared to the likes of Keith Emerson. Kevin's compositional talents, his rapid fire keyboard chops, and multi-keyboard orchestrations complement each other resulting in eight excellent tracks ranging from the sublime to high energy keyboard pyrotechnics. Automatrix is the best album North Star never released. All of what North Star could have and should have been is contained on this release. There are no irritating wimpy vocals that make you reach for the power button. If you've never heard North Star, avoid their releases and seek out Automatrix instead, you won't be disappointed. [MEDIA: CD. TRADE: No. CONTACT: Space Monster Optional Equipment, PO Box 43, Glen Mills, PA 19342] -Reviewed by Henry Schneider.

Lifesaver Laboratories Terms & Conditions

While Michael Kelsey's last Lifesaver Laboratories tape, 'Under Blue Light,' explored a cold and distant soundscape, this outing reveals a more natural, warm sound. Kelsey melds electronic and ambient sounds so effectively that he succeeds in creating a sonic world that is at once unique and familiar. Outstanding all around, including sound quality and execution. [MEDIA: cassette. TRADE: No. CONTACT: Lifesaver Laboratories, 813 NE 92nd Ave., Vancouver, WA 98664. PHONE: 206-944-8937. EMAIL: michaelk@pacifier.com] -Reviewed by Bryan Baker.

Little Fyodor Dance of the Salted Slug

Little Fyodor has, "... been kicking around the Colorado underground since the early 80's when, I started a radio show on KGNU called Under The Floorboards devoted to avant-garde sounds and anti-social sentiments, and that's also around when I got involved with a free-form experimental band and label called Walls of Genius which released 30 homemade cassettes, including a couple of compilations, of some pretty wacked-out noise, fun and spontaneous art between '83 and '86." Since the demise of Walls of Genius, Fyodor has gone into professional studios to produce three vinyl

records, a video and now this 1994 CD which is a mixture of warped pop, progressive and whatnot all with Fyodor's twisted take on social ineptitude. Songs like "Oh God I Feel Like Shit," "I Am Insane" and "You Are So Stupid" should pretty much give an idea about what that take is, a hilarious caricature of that little determined someone you'd rather not know. We've all been that someone at one time or another, only Fyodor expands on it with a wild-eyed grimace. Way cool. [MEDIA: CD. PRICE: \$9.00. TRADE: Query. CONTACT: LITTLE FYODOR, 3277 Raleigh St., Denver, CO 80212] -Reviewed by Bryan Baker.

LMNOP Pound

LMNOP has been on my very short list of top of the top home tapers for a long time now and the newest release continues the string of outstanding releases. There's a bit of a new direction here, as many of the songs here take on a rougher edge with overdriven guitar chords and the like. But the

Hemorrhoy Rogers Cream of What!?



resulting album is still filled great rock songs one after the other - 40 of 'em, in case you're counting. Amazing. [MEDIA: CD. PRICE: \$10. TRADE: No. CONTACT: babysue, PO Box 8989, Atlanta, GA 30306-8989. EMAIL: babysue@babysue.com. URL: <http://www.babysue.com>] -Reviewed by Bryan Baker.

Lords of Howling Long Dry Spell

In the tradition of early Violent Femmes, along with DiY groups like Private Studio's Squigbelly Phlegmfoot and Baltimore's Groovy Like a Pig, Lords

of Howling is an acoustic conglomeration of folk street band with a punk edge along with some nods to Captain Beefheart and maybe Tom Waits. Great songwriting and playful musical invention make it all work perfectly and still seem completely natural. There's a whole lot of material here that makes Long Dry Spell a sure fire on your regular rotation list. The combination of sheer songwriting talent and musical adventure, with a more than generous amount of craziness makes this release one of the best I've heard all year. [MEDIA: cassette. PRICE: \$7.00 (checks to D. Costanza). TRADE: No. CONTACT: Discobolus, HC 81 Box 629, Questa, NM 87556. PHONE: 505-586-1429] -Reviewed by Bryan Baker.

Lords Of Howling How You See Light

The follow-up to "Long Dry Spell" is every bit as perfect a collection of magnetic particles. The guitar work here is simply wonderful, coaxed to play a variety of endless sounds that somehow manage to be musical amongst backcountry story tellers whose stories are the prize - who cares if they're lies. The music here is an environment. Living and breathing. But musical and full of song. Bits of Waits, Femmes, Beefheart may be used as reference, but you'll start there and never look back. Highly recommended. [MEDIA: cassette. PRICE: \$6.00. TRADE: No. CONTACT: Discobolus, HC 81 Box 629, Questa, NM 87556. PHONE: 505-586-1429] -Reviewed by Bryan Baker.

The Robert Lurie Collective Interzone

Interzone is one part live, acoustic show (live performance recording) and one part studio recordings. I will say that I would prefer two separate releases, rather than putting them all together, but here's more bang for your buck anyway. Lurie's studio recordings are a nice exploration of guitar sounds and topnotch songwriting. His songs can seem fairly straightforward, yet Lurie's guitar assumes chameleon-like personalities, changing for the sake of change, for the sake of exploring new possibilities. Strong songwriting allows this approach to work extremely well. On the down side, the acoustic show at Reed Hall is, for the most part, poorly recorded and difficult to enjoy, although recording the show was evidently not the focus here, rather to get together with some friends (who join Lurie along the way) and play some good music. And that's certainly the case. [MEDIA: cassette. PRICE: \$5.00. TRADE: Yes. CONTACT: Robert Lurie, 6483 N.E. Justin Ct., B.I., WA 98110. EMAIL: bf069@scn.org. URL: <http://pages.prodigy.com/GA/satori/satorilyn.html>] -Reviewed by Bryan Baker.

Hal McGee B12

Hal McGee's first solo work since 1988. A self-described mix of post, pre, dis, un and de-constructed space noise and ambient industrial. If that's just enough to confuse you it's a perfect description for this excellent sonic assembly. McGee delivers fat, noisy, crashing barrages

alongside analog ambient space pieces and makes it work. At times a seemingly haphazard piecing together of the master destroys whatever groove develops, but that's half the fun. I was impressed with the clean, solid recording - this stuff really sounds huge. Certainly for braver souls up for the challenge but not inaccessible to those sneaking a peek. Go ahead, give it try. [MEDIA: cassette. PRICE: \$6.00 (add \$1 overseas). TRADE: Yes. CONTACT: Hal McGee / Hal Tapes, 1909 SW 42 Way, Apt. E, Gainesville, FL 32607. PHONE: 904-336-7915. EMAIL: hal6963@aol.com or haltapes@aol.com] - Reviewed by Bryan Baker.

Miltons

Jazz Fa' 'Da Stoopid

Improv noodlings that are zero parts music, and zero parts most anything else. I guess ambient is the catch word that gets thrown at a lot of stuff these days and if it weren't for the incessant CB Radio track (or somesuch) throughout much of this, it might be a good word to throw here as well. As it is, you take your chances with this frog and Bob the turtle dance. [MEDIA: cassette. PRICE: \$5.00. TRADE: No. CONTACT: IN*10*C/T Records, 1514 E. 11th, Spokane, WA 99202. PHONE: 509-534-4341. EMAIL: YCAA10A@prodigy.com] -Reviewed by Bryan Baker.

MJB

Lo-Fi Superhighway

MJB's 1995 release is packed to the gills with gleaming post-pop, loaded with guitars and retro-synths fighting to keep up with the vocals and harmonies as the hooks just keep flying at you. Bowman does most (all?) of the instruments here, including drums. The title cut could be THE anthem for all of us hometapers out here and there. . . "On the lo-fi superhighway, watch the butts that pile up in the ashtray. Listen to the lost and disconnected soul make that homemade rock'n'roll." One of the best tapes of this or any year. [MEDIA: cassette. TRADE: Yes. CONTACT: MJB (Michael J. Bowman), 11 Orchard St., Cold Spring, NY 10516. PHONE: 914-265-5513. FAX: 914-265-3829. EMAIL: 76365.400@compuserve.com. URL: <http://ourworld.compuserve.com/homepages/mjbowman>] -Reviewed by Bryan Baker.

MJB

SloppyQuirkyWussyPop

Any lover of DiY hometaper poprock should already have a nice collection of MJB's tapes featured prominently in their collection, but if you don't, this one here is equal to any of his early, discontinued releases. Bowman writes, performs and everything else here - his drumming is always an element that makes his tapes stand out from the pack, but add cool organ/keyboard riffs, nifty guitar buzzes, energetic vocal harmonies, great songs and you've pretty much got it all. As always, MJB scores big on this one. Highly recommended! [MEDIA: cassette. PRICE: \$5.00. TRADE: Yes. CONTACT: MJB (Michael J. Bowman), 11 Orchard St., Cold Spring, NY 10516. PHONE: 914-265-5513. FAX: 914-265-3829. EMAIL: 76365.400@compuserve.com. URL: <http://ourworld.compuserve.com/homepages/mjbowman>] -Reviewed by Bryan Baker.

The MoFS

Low-fi home recording with noisy indie songs mixed in with stuff like prank phone calls. Fans of personal home taping efforts and dumb humor may enjoy this one. Songs include "My Body Left Me For Another Head" and "A Cowboy Named Leslie." [MEDIA: cassette. TRADE: No. CONTACT: The MoFS, PO Box

pulses to upload your brain straight into an etherworld vortex that drops you without warning as a folk singer on the streets of Berlin. It's a journey, to be sure, where invention runs rampant. Highly recommended. [MEDIA: CD. TRADE: No. CONTACT: Porcelain Vortex, 5042 Wilshire Blvd. #350, Los Angeles, CA 90036. PHONE: 213-733-3770. FAX:



NO DEVICE

18206, Evansville, IN 47719] -Reviewed by Bryan Baker.

Mourning Cloak Stargazer

The instrumentation here includes acoustic guitar, vocals, FX, samples, destroyed bass, sitar, found sound and unstrung harp. The result is a mesh of echoing guitars and chanted/whispered vocals with electronic atmospheres. More ambient (not the disco kind) than gothic but fans of both musics will find this worthwhile. [MEDIA: vinyl. PRICE: \$4.00 US, \$5.00 world (checks to T. Renner). TRADE: No. CONTACT: Hand/Eye Systems, PO Box 9, Upperco, MD 21155-0009. EMAIL: eye23eye@aol.com] - Reviewed by Bryan Baker.

My Girlfriend's Favorite Band

MGFB play a unique combination of music that is equal parts garage, progrock, experimental, modern guitar and much more. It sounds like the band is having a whole lot of fun trying different things and making some really great music in the process. Lovers of guitarists who explore the seemingly endless and diverse sound possibilities of the instrument will definitely like what's being done here. I'm putting this one on my list of personal favorites. [MEDIA: cassette. TRADE: No. CONTACT: Acidsoxx Musicks, PO Box 365, Tremont, IL 61568] -Reviewed by Bryan Baker.

Nebulae

Straight To the Juglue

This self-produced home recording covers some broad territory in a self-described "techno/pop/alternative" vein. Very hard to describe this one. One minute it's raking up some harsh industrial beat grooves, coupling that with enough ambient synth

same. EMAIL: flush@nebulus.com. URL: <http://www.nebulus.com/>] -Reviewed by Bryan Baker.

NECK-Tie...

Some stuff the band got professionally recorded. The music ranges from Pistols-style punk to songs that are much more melodic (but still pretty much punk). For me, the songs get progressively better. I'm still singing the hooks to "Serial Killer" and "Jump Off the Bridge." Very good stuff. [MEDIA: cassette. TRADE: No. CONTACT: Chicken Butt Productions / Neck Tie. . ., PO Box 1112, Tracyton, WA 98393. PHONE: 360-377-9197] -Reviewed by Bryan Baker.

New Teen Valiants

Broadway Showstopper b/w Hard To Resist

Two fast-paced songs by this 3-piece post-punk band that crash with noisy abandon. It so hard and so fast that you'll find yourself playing it again to find out what you missed the first time. [MEDIA: cassette. TRADE: No. CONTACT: 19th Matchstick Productions, PO Box 2931, Dayton, OH 45401. PHONE: 513-461-3636] -Reviewed by Bryan Baker.

No Device

wow!flutterfly

No Device is more or less the work of singer/guitarist/songwriter Matthias whose style lands him squarely (and strongly) in the Lou Barlow DiY lo-fi camp with some excellent, soul-bearing songs. Matthias' guitar work is put through several changes of personality from severely overdriven static to buzzing power rhythms to lazy, electric plucking. Good stuff, a band to watch. [MEDIA: cassette. TRADE: No. CONTACT: No Device, 1814 Bean Hill Road, Mikado, MI 48745. PHONE: 517-736-8651. EMAIL: nodvice@geocities.com. URL:

<http://www.geocities.com/SoHo/9176>] -Reviewed by Bryan Baker.

Nobody's Business

Waykool Rock and Roll

Produced by ex-Stray Cats bassist Lee Rocker, Waykool Rock and Roll comes right from the heart of Rockabilly. A direct punch, Nobody's Business' love of the music shows. PROS: new rockabilly that's not neo rockabilly. CONS: lacks a certain flash. [MEDIA: CD. TRADE: No. CONTACT: Mr. Giorgio's Records, 16809 Centralia, Redford, MI 48240. PHONE: 313-534-5244] -Reviewed by Bryan Baker.

Okapi Guitars

jSalty Banana!

Excellent, African-pop music that combines a progressive sort of jazzy reggae/island pop with lots of shimmering guitars, clean melodies, dancing counterpoint and rock solid beats. Okapi Guitars gives each of the songs here a lengthy workout, and if this is indeed mainly the work of two men (John Laidler and Bernhard Huber share instrumental and vocal duties here) they make it all sound like the talented interplay of a great band. Outstanding! [MEDIA: cassette. TRADE: No. CONTACT: John Laidler, 68 Applebee St., St Peters NSW 2044, Australia. PHONE: (+61 2) 9519 3912. EMAIL: johnl@zeta.org.au. URL: <http://www.zeta.org.au/~johnl/okapi.htm>] -Reviewed by Bryan Baker.

The Orphan Punks

Running With Scissors

Fast-paced throw-back to the spirit of late-70's punk. Catchy, lean songs that are an immediate hit. [MEDIA: CD. TRADE: No. CONTACT: The Orphan Punks, PO Box 643, Morton Grove, IL 60053-0643. PHONE: 847-673-2960] -Reviewed by Bryan Baker.

Pain

Midgets With Guns

I really liked this one. Punk with a real horn section. And not those Tower of Power horn sections that just might be some stupid sampler synth. Real, breathing horns with spit dripping out and songs in your face and guitars that grind with riffs smacking you in the shins with a smart, thumbing-your-nose kind of humor wrapping it all together. [MEDIA: CD. TRADE: No. CONTACT: Pain, PO Box 2112, U of A, Tuscaloosa, AL 35486-2112. PHONE: 205-391-9885. EMAIL: pain@indieweb.com. URL: www.indieweb.com/pain] -Reviewed by Bryan Baker.

Pal Joey

Tennessee Angels

What makes Pal Joey stand out head and shoulders above the crowd of other garage bands is the songs. 14 of 'em here that'll have you making favorable comparisons to the likes of Costello and Westerberg. Highly recommended. [MEDIA: CD.

TRADE: No. CONTACT: Green Pepper Records, 10414-125st, Edmonton, AB, CANADA, T5N 1T2. PHONE: 403-453-6224. EMAIL: boliver@gpu.srv.ualberta.ca] -Reviewed by Bryan Baker.

Pandora's Lunchbox

Swoooooon

Hard to describe this one. As with the last Pandora's Lunchbox tape reviewed here it's a whole lot of music coming right at 'ya. Swoooooon mulches progressive artrock and post punk into a furious blend. It's loaded with talented performances and the songs constantly hit you with surprises. Great stuff, highly recommended. [MEDIA: cassette. PRICE: \$3.00. TRADE: Yes. CONTACT: Pandora's Lunchbox / Opulence, PO Box 2071, Wilmington, NC 28402-2071] -Reviewed by Bryan Baker.

Peace Hotel

Unconscious Contact Unlimited

I guess this would fall mostly under a beat industrial sort of category, but really, Peace Hotel is a difficult beast to label. Heavy beats, strong grooves, cool samples are all here. But then on "Smoothie Top"

this tape is possibly their most accessible (by us mere mortals) often employing melodic structures as foundation to their freeform analogue pulses. The result is a satisfying mix of ambient and improv that I highly recommend. [MEDIA: cassette. PRICE: \$6.00 (add \$1 overseas). TRADE: Yes. CONTACT: Hal McGee / Hal Tapes, 1909 SW 42 Way, Apt. E, Gainesville, FL 32607. PHONE: 904-336-7915. EMAIL: hal6963@aol.com or haltapes@aol.com] -Reviewed by Bryan Baker.

Phreeworld

Lush musical combinations with a bit of modern ambient and techno with heavy doses of 70's prog rock that would do Pink Floyd proud. While some will find this unabashed nod too derivative, this is a solid release that lovers of the music will find irresistible. [MEDIA: cassette. TRADE: No. CONTACT: Phreeworld, 106 Lamplighter Dr., Lewisburg, WV 24901. PHONE: 206-337-9460. EMAIL: phreewld@halcyon.com. URL: www.rockweb.com/bands/phreeworld] -Reviewed by Bryan Baker.

Plastic Mikey

Brian Hutzell writes, "I am enclosing a demo of Plastic Mikey, an acoustic folk-jazz duo performing in and around Chicago. We are an oddity in today's music scene: one 30-something and one 40-something playing original music that is a blend of Miles Davis inspired improvisation and folk-rock songwriting." The latter takes precedence here with bits of improv peeking through in short piano and guitar fills to round out some decent folk-rock songs. Themes of love, that get a bit more complex than your standard boy-girl fare are the norm here. "Dance of the Clay People" is the exception that gets the improv workout and I, for one, could have stood with a lot more. The group should be an



we get what might be a combination of Dub and Ambient and Heavy Beat, while "Baba-Rara-Kookoo-Dada" is so ephemeral, shimmering like the ghost of musics past with some grinning phantom occasionally pumping out a retro riff. I like it. [MEDIA: cassette. TRADE: No. CONTACT: IMMP, PO Box 418, Princeton, NJ 08542. URL: <http://www.xingnet.com/immp/welcome.htm>] -Reviewed by Bryan Baker.

Phinney/McGee

Coincidence

1989-91 saw quite a prolific collaboration outpouring from these two longtime cassette artists, witnessing the release of seven tapes, all currently available from Hal McGee's new tape label, HalTapes. Chris Phinney (Mental Anguish) and Hal McGee (Dog As Master) are both lovers of electronic analog sound assaults / textures / constructions / deconstructions / whathaveyou and

interesting one to watch as they grow into this style. [MEDIA: cassette. TRADE: No. CONTACT: Plastic Mikey, 2512 W. Leland #1, Chicago, IL 60625. PHONE: 312-907-0495. EMAIL: aladdin@suba.com. URL: www.lionwood.com/mikey/] -Reviewed by Bryan Baker.

Plugugly dogpile

Dawna Lamfers sings like one serious chick you don't wanna mess with - but DO want to rock out with on Plugugly's "Dogpile" cassette. Dawna's delivery is strong and heartfelt, like Melissa Etheridge, not affected like Alanis Morissette. Plugugly's spartan bass, drums and guitar approach brings to mind early Sabbath and even The Minutemen at times. There's one Metallica-style growler that the guitarist sings, but it was my least favorite song on the tape - give me Dawna! My favorite lyric is "saw you today at the reception,

saw you had no depth perception". Move over Mick, Dawna's taking over, and I feel fine. [MEDIA: cassette. PRICE: \$5.00. TRADE: Query. CONTACT: IN*10*C/T Records, 1514 E. 11th, Spakane, WA 99202. PHONE: 509-534-4341. EMAIL: YCAA10A@prodigy.com] -Reviewed by Mike Bowman.

The Pollanz Download **Livingroom Stereo**

I was immediately struck by the exceptional quality of the recording on this CD, which begins with a string of samples, launching into an ambient groove so good, Pollanz unfortunately works it to death throughout the rest of the CD. Livingroom Stereo works best when it's busy giving you unique sound combinations and instrumental ambient excursions. Unfortunately, Pollanz' lyrics are weak, his vocals are often off key and his insistent instincts for crooning are the death wish for this album. There are definite instances where everything falls together beautifully here. Focus on the ambient groove and shower us with some more cool sounds and The Pollanz Download will shine. [MEDIA: CD. TRADE: No. CONTACT: The Pollanz Download, A.U.G. 53, A-8551 W.I.E.S., Austria / Europe. PHONE: +43 3465 4294. EMAIL: w_pollanz@mail.styria.com. URL: <http://www.styria.co.at/pollanz>] -Reviewed by Bryan Baker.

Prince Charming **Psychotropical Heatwave**

Explosive ambience? Weaving snatches of cultural plunder amongst heavy, passionate pulses and gyrating undergrooves, Prince Charming's dance atmosphere is a world of its own that coaxes you in to drown in a pool of intimate sound. [MEDIA: CD. TRADE: No. CONTACT: Wordsound Recordings Inc., 129 N. 11th St., Brooklyn, NY 11211. PHONE: 718-599-1510] -Received on 2/16/97. Reviewed by Bryan Baker.

Propeller

I'm hearing a lot of influences running through this new CD by Singer/songwriter Jerry Wagers' band Propeller. John Lennon, Credence Clearwater Revival, Tom Petty, and Graham Parsons. While some artists may aspire, Wagers keeps coming at you with one after another truly exceptional songs. Lovers of melodic guitar rock will consider this a gift and anyone who appreciates great songs, melodies and the like should seek this out at all costs. [MEDIA: CD. TRADE: No. CONTACT: West Oakland Music, 2200 Wood Street, Oakland, CA 94607. PHONE: 510-763-2436. FAX: 510-763-2524. URL: <http://www.propellermusic.com>] -Received on 3/21/97. Reviewed by Bryan Baker.

Rake **G-man**

Disorganized, noisy guitar afterthoughts that takes a long time to get anywhere and really can't decide what to do once it's there, wherever that is. Hmmm. . . very strange. You'll wonder what the hell this is. Improv, Japanese extreme guitar noise, a new sort of jazz/punk, a pit of depravity. [MEDIA: CD. TRADE: No. CONTACT: Squealer, PO Box 229, Blacksburg, VA 24063. PHONE: 540-951-9780. EMAIL: madnbut@vt.edu. URL: <http://www.mal.com/>

~squealer] -Reviewed by Bryan Baker.

Real Lulu **We Love Nick**

Combining influences ranging from X, B-52's, Go-Go's, Hole, Runaways, the Real Lulu sound is a raw, garage-powered quasi-retro slap with a come-thither smile. [MEDIA: CD. PRICE: \$10.00. TRADE: No. CONTACT: Big Beef Productions, PO Box 303 WBB, Dayton, OH 45409-0303. PHONE: 513-258-1124. EMAIL: andy@glazed.donet.com. URL: www.bigbeef.com] -Reviewed by Bryan Baker.

Roadside Attraction **Time and Patience**

The demo from this up-and-coming hard rock band is solid enough to show quite a bit of promise. The band, "... regularly play shows all over the San Francisco Bay area. . . and hopes to expand its conquests in the coming months." The band's major attraction is the vocal skills of lead singer Tim Baker, obviously influenced by metal bands like Sabbath and Metallica. However, Roadside Attraction's style leans a bit more towards accessibility ala Van Halen. Currently a little rough around the edges which more playing time should fix, the band has the makings for something big. For lovers of the music, this is definitely a good time. [MEDIA: cassette. PRICE: \$5.00. TRADE: No. CONTACT: Roadside Attraction, PO Box 360243, Milpitas, CA 95035. PHONE: 408-946-7471. EMAIL: hxcho2A@prodigy.com] -Reviewed by Bryan Baker.

The Rock-A-Teens **Cry**

The Rock-a-Teens call their music, "... our reverberant soaked shame spiral into the basement of bumper rock." Does well to peg their brand of guitar rock'n'roll with influences like the Replacements, rock-a-billy and a definite punk brashness. Sheer emotional energy that brings the pitch to anthemic levels. Highly recommended. [MEDIA: CD. TRADE: No. CONTACT: Daemon Records, PO Box 1207, Decatur, GA 30031. PHONE: 404-373-5733. FAX: 404-370-1660] -Reviewed by Bryan Baker.

David Michael Ross **Midnight to Dawn**

Ross' compositions gracefully blend improvisation and structured instrumentals. His keyboard work sometimes reminds me of Rotcod Zzaj's improv flights of fancy, while adding a ton of other sonic delights into the mix: guitar, bass, recorder, sax, flute, etc. This thing ranges too, I hear elements of Zydeco, reggae, space rock and psychedelic, besides rock and whatever offshoots may apply. Ross adds vocals here and there, which works on "Squeaky Clean" and "Embaracadero," but doesn't on "Sonja." If you're looking for something different and challenging to boot, that still manages to make itself likeable, you might take a chance with this one. [MEDIA: CD. PRICE: \$10. TRADE: No. Yes. CONTACT: DMR Diversions, PO Box 2102, Ridgecrest, CA 93556. PHONE: 619-446-4195. EMAIL: guitaro@ridgecrest.ca.us. URL: <http://www.ridgecrest.ca.us/~guitaro/dmr.htm>] -Reviewed by Bryan Baker.

Lawrence Salvatore **Lawrence of Euphoria**

This tape from 1994 is the most recent of longtime home taper Lawrence Salvatore's song oriented albums. It carries on the wacky tradition of Salvatore's previous releases, a barrage of musical confetti and camp that Lawrence works like a contestant in a Fellini carnival fashion sideshow. Lawrence of Euphoria is either more cohesive than his previous tapes or I'm finally beginning to understand Salvatore's method and madness. I recommend the plunge. [MEDIA: cassette. PRICE: trades preferred. TRADE: Yes. CONTACT: LAWRENCE SALVATORE, 211 S HEBBARD ST, JOILET IL 60433. PHONE: 815-722-5614] -Reviewed by Bryan Baker.

Lawrence Salvatore **Pre-Fab! / Bumpin' on Beeway**

Defining Lawrence Salvatore's music has always been impossibly difficult for me because much of his music is filled with so many influences and references that come and go so quick it's easy to miss one or two or a hundred. Thick multi-layers of imagination. This single is a bit of departure since it is the picture of focus. "Bumpin' on Beeway" features a slick organ/bass groove with rock/R&B/funk styles that proves quickly to be one of my favorite Salvatore cuts. While "Pre-Fab!" is more in Lawrence's rollicking pop style, yet somehow cleaner and more direct. "Concise" as Larry puts it. This release is very highly recommended. This would serve very well as an intro to Salvatore's huge catalog of DiY recordings, and also provide longtime fans with a new, sparkling treat. [MEDIA: cassette. TRADE: No. CONTACT: LAWRENCE SALVATORE, 211 S HEBBARD ST, JOILET IL 60433. PHONE: 815-722-5614] -Reviewed by Bryan Baker.

Lawrence Salvatore **Love is the Pursuit of the Whole**

A sophomoric tape-title pun for a tape filled with unveiled sexual references throughout. Lo-fi show tunes about stuff like cracking Brazil nuts with your thighs. But don't get me wrong- I love this tape. There's a way-off Broadway, Illinois closet-queen sensibility going on here that's really charming, and the whole thing is played and sung by Mr. Salvatore with enthusiasm. The spastic live drumming, high school piano recital keyboards and lo-fi tape tricks make for an interesting - no, let me say entertaining listen. Mr. Salvatore also puts a lot of effort into a colorful tape packaging/booklet to complete the experience. [MEDIA: cassette. TRADE: No. CONTACT: LAWRENCE SALVATORE, 211 S HEBBARD ST, JOILET IL 60433. PHONE: 815-722-5614] -Reviewed by Mike Bowman.

Santo **The Star Lick Baby 7"**

Two good songs here of the new melodic punk type. Fast-paced and good for the ride. [MEDIA: vinyl. TRADE: No. CONTACT: Daisy Records, 2610 Cook St., Victoria, BC, Canada V8T 3S1. EMAIL: daisy@vicnet.net] -Reviewed by Bryan Baker.

Edgar Schwartz
Milk and Cookies

Richard Horton's Optional Art label is busy producing a lot of must-have, melodic indie pop that lovers of the music would do well to check out. Edgar Schwartz is a duo (James Nicholson and Dennis Steinseifer) which has been recording for some time now and is one of the mainstays at Optional Art. Milk and Cookies continues the string of melody-packed, endlessly inventive song collections. Artists from XTC to the Beatles to Squeeze all take the obligatory influential bow here, but Edgar has his own quirks and inevitably manages to have the last word. This highly diverse collection is a pleasure. Highly recommended. [MEDIA: CD. TRADE: No. CONTACT: Optional Art, PO BOX 22691, SEATTLE WA 98122-0691] - Reviewed by Bryan Baker.

K.D. Schmitz
Words In My Mouth

Who needs drums, electric guitars, effects processors, digital keyboards, bass amps or multi-track recorders? Not K.D. Schmitz. Give this boy some lyrics and he'll write one hell of a song, and sing straight into the recorder with only his acoustic guitar. No Bullshit. That takes balls, and talent, which fortunately Mr. Schmitz has in both cases. This isn't cryin' in your Cappuchino type coffee house folk, this is interesting riffs, cool lyrics and a voice that can deliver it all. But wait, there's more- all the lyrics were submitted to K.D. by various bands and people, and now he's offering to compile a tape of cover versions of these songs! Hey kids, home-taping doesn't get any better than this. [MEDIA: cassette. PRICE: \$3.00. TRADE: Yes. CONTACT: K.D. SCHMITZ, PO Box 1806, Poughkeepsie, NY 12601] -Reviewed by Mike Bowman.

KD Schmitz
The Clownward Spiral

This tape from veteran hometaper K.D. Schmitz contains a side-long exploration of clowns. Raw home recordings using samplers and guitars, Schmitz plays songs, weaves stories and has a few guests contribute along the way. The story, "I Don't Like Clowns" is hilarious. [MEDIA: cassette. PRICE: \$3.00 or trade. TRADE: No. CONTACT: K.D. SCHMITZ, PO Box 1806, Poughkeepsie, NY 12601] -Reviewed by Bryan Baker.

Secret Archives of the Vatican
Turquoise

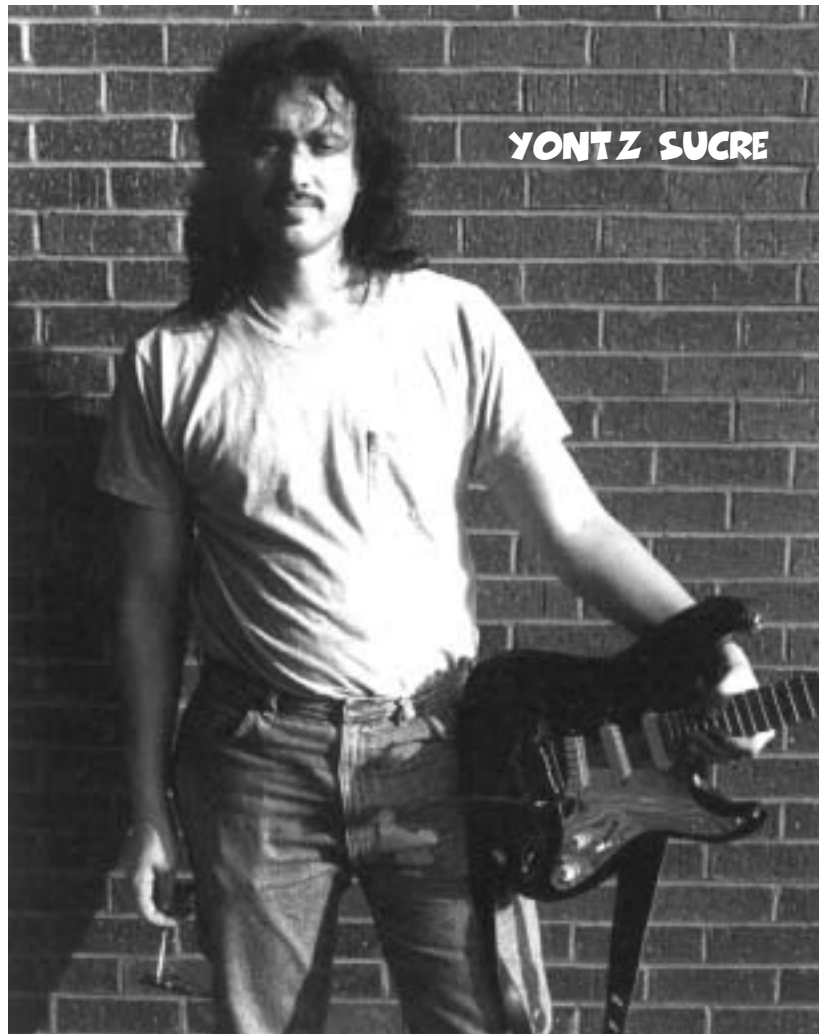
The instrumental journeys from Vince Millett's Secret

Archives of the Vatican never fail to please. Millett dips from a deep well of musical resources and influences while, perhaps, invoking the muses of nature, environment and culture as much as more standard influences of modality and structure. Images of flowers, clouds, shadows, butterflies, tigers and children, among many others, appear in

<http://www.geocities.com/SunsetStrip/Towers/7222>] -Reviewed by Bryan Baker.

John Sheehan
Instrumental Solo Guitar

John Sheehan's first CD of original compositions not only showcases his warm finger style playing, but also displays a gift for fusing the disparate influences of bluegrass/country and classical musics. Lovers of acoustic guitar will find Sheehan's music intriguing and while he gives a grateful nod to guitarists such as John Fahey, Sheehan's style and expressive performances are quick to reveal a soul of their own. [MEDIA: CD. TRADE: No. CONTACT: John Sheehan, 77 Kendall Dr., Ringwood, NJ 07456. PHONE: 201-962-9655] -Reviewed by Bryan Baker.



Skatman Meredith

I've long been a fan of Skatman Meredith's brand of acoustic folk/pop. His songs search for personal answers without posturing. The songs on this CD cull selections from several years' worth of excellent songs (gajoob featured one of these tracks on its very first tape compilation back in 1990); and each one of the songs here is outstanding. From the lead-off "Strangest Places" and my favorite "See the World Through My Eyes," Meredith's songs somehow capture youthful wanderlust and profound simplicity. Here's a timeless treasure. [MEDIA: CD. TRADE: No. CONTACT: Horseman Records, PO Box 444,

Rockland, DE 19732. PHONE: 302-239-6016. EMAIL: SKATMEREDITH@msn.com] -Reviewed by Bryan Baker.

The Snow Queen
Travesty Befalls the Snow Queen

Lo-fi post-rock with feedback-laden guitars and shouting vocals. "West Tone Song" is the A-side; sort of a slacker's version of wanderlust. Noisy with a great chorus. While the b-side is a forgettable disintegration that probably sounded good at the time. [MEDIA: vinyl. TRADE: No. CONTACT: Smilex, PO Box 3662, Los Angeles, CA 90078. PHONE: 213-957-9479] -Reviewed by Bryan Baker.

Snothead
Each It and I

Snothead devotes a significant amount of energy to a couple causes here, throwing full-blown support behind PETA (People for the Ethical Treatment of Animals) with prominent notices and calls for contributions (including the artist's donation

the song titles of this world-rich sonic tapestry which gathers styles as diverse as east Indian and pre-classical European together and develops something to call uniquely his own. Highly recommended. [MEDIA: cassette. PRICE: £6 UK, \$10 USA, free to prisoners. TRADE: No. CONTACT: Vince Millett, 70 Birdhurst Road, South Croydon, Surrey CR2 7EB, GREAT BRITAIN. PHONE: (44) 181 680 0331] -Reviewed by Bryan Baker.

Shadwell's Jacket
Knurd

This tape will hit you right off the bat, starting with it's ultra-cool cover design and continuing with its heavy beat-propelled songs. Fuzzed-out vocals, buzz-saw guitars and large, industrial drum beats are the rule with few exceptions here and Shadwell's Jacket pulls it all off with blistering style. Recommended. [MEDIA: cassette. TRADE: No. CONTACT: Shadwell's Jacket, 117 Central Park Blvd. N, Oshawa, ON L1G 5Y4, CANADA. PHONE: 905-725-4828. EMAIL: sjacket@geocities.com. URL:

of 10% profits from this very CD), along with a kind of self-started vendetta against Wal-Mart, urging us not to shop there because of its censorship of music. Soapboxes aside, the music here cuts a forcefully industrial/rock, hard-beat kind of swath with generally misanthropic lyrics that pound singular ideas in parallel to the mechanized attack of computer drums and synth pads, coupled with excellent, blistering guitar lines that often launch into lengthy (and welcomed) sidebar jams. Nasal, affected vocals leer with a stalker's indignation phrases like, "If I only had a gun, I'd put a bullet through you," and, "It's guys like me makin' it hard for girls like you" - double entendre fully intact. Admittedly, the histrionics sometimes veer into the realm of juvenile posturing (Snothead challenged radio stations to play the track, "Each It and I" as a protest against the FCC on April Fools Day), but, hell, that's what snot-headed little punks like this do. What's not to like? [MEDIA: CD. TRADE: No. CONTACT: Snothead, PO Box 4474, Louisville, KY 40204. PHONE: 502-425-4251. EMAIL: snothead69@aol.com. URL: <http://members.aol.com/snothead69/index.html>] -Reviewed by Bryan Baker.

Spatula ***Under the Veil of Health***

A moody instrumental release that displays a garage guitar raw edge and a decent degree of sonic exploration (tape effects, moog). The feel is improvisational and a somewhat ambient effect is achieved when the songs are allowed time to grow (which I wish happened more often). Amy Wilkinson is brought in on clarinet and Chris Eubank plays cello on one cut respectively, but it's the brooding guitar work that is focus here. I look forward to more. [MEDIA: CD. PRICE: \$10.98. TRADE: No. CONTACT: Squealer, PO Box 229, Blacksburg, VA 24063. PHONE: 540-951-9780. EMAIL: madnbut@vt.edu. URL: <http://www.mal.com/~squealer>] -Reviewed by Bryan Baker.

Steaming Toolie ***Magically Cognitious***

It would be too easy to rush to a Ween or Beck comparison here, or for that matter, early Zappa, but that is certainly the spirit with which John Bartlett, Kirk McInerney and Jarold have attacked the basement full of fun in which they recorded "Magically Cognitious". The reason lo-fi wiseguys like Ween and Beck are even commercially viable is because every pot smoking, rock'n'roll loving kid over the last twenty years has gotten together in his or her basement with their buddies and recorded some way out shit - which due to the fact that you're a precocious teen and all hopped up on drugs always produces some inspired recordings. Ween and Beck left the basement to can that sound and sell it to the masses, but thank goodness Steaming Toolie are still down there, having fun, making the real thing. [MEDIA: cassette. PRICE: \$5.00. TRADE: Query. CONTACT: Steaming Toolie, 32 Ascot Ct., Fredericton, NB, E3B 6C4, CANADA. PHONE: 506-459-1313. EMAIL: G2HT@UNB.CA] -Reviewed by Mike Bowman.

Stigma ***Texas Hollow Road b/w The Softest Core***

Blacksburg, Virginia band Stigma unleashes their debut 7" which was produced by W.C. Barbot of Jawbox. The A-side is a slow anthem to the underdog with squelched guitar rhythms providing foundation to the singer's insistent testimony while the B-side pounds through a raw pulse of driving drums and guitars that seems to falter then explode. [MEDIA: vinyl. PRICE: \$4.00. TRADE: No. CONTACT: Squealer, PO Box 229, Blacksburg, VA 24063. PHONE: 540-951-9780. EMAIL: madnbut@vt.edu. URL: <http://www.mal.com/~squealer>] -Reviewed by Bryan Baker.

Stir
Singer/songwriter/guitarist Andrew Schmidt's powerful vocals and topnotch songs are what make Stir stand out from the pack of modern guitar rock bands following on the heels of the Pumpkins, et al. Plus any recording with Michael Utley's Hammond B-3 is pretty much a must have in my book. Very good stuff! [MEDIA: CD. TRADE: No. CONTACT: JMA Public Relations, PO Box 480235, Los Angeles, CA 90048-1235. PHONE: 213-462-6279. FAX: 213-463-6252] -Reviewed by Bryan Baker.

Storm
Lifestorm
Storm was recorded by Andrew Fletcher in 1993 and is the first time that he has released any of his material. The instrumental music is a self-described, "... ambient modern melodic Tangerine Dream type of thing." The music is highly melodic with repetitive digital percussion, delivering more pop than anything else with an unfortunate reliance on a small, homogeneous set of decade-old synth timbres. Side two's lead cut is, quite frankly, a mess with its insistent, simplistic melody hogging the entire focus and a drum line that never quite locks in. However, there are, indeed, some bright spots. "Justice: Perfect Exile" makes good on the promise of ambience and Fletcher finally creates a drum track that has some life (this is an outstanding track). Also "Trapped In Paradise" adds significant depth with the addition of guitar, which is missing elsewhere. If future work turns to this more often I think we've got something here. [MEDIA: cassette. PRICE: \$5.00. TRADE: No. CONTACT: Storm, 1 Abbots Ann Road, Harespock, Winchester, SO22 6NP, ENGLAND. EMAIL: nwlxc51@dltr8.agw.bt.co.uk] -Reviewed by Bryan Baker.

Jim Studnicki
The Second Day
Jim Studnicki is guitarist and chief songwriter of a band from Tampa, Florida, called Anomaly. This solo EP is a strong blend of hard rock, fusion and other things that shows lots and lots of talent from all involved. Sean Malone on fretless bass and Chapman Stick, Sean Reinert on drums and percussion and Jim Dorian on vocals provide Studnicki with exceptional backing for his biting guitar work [MEDIA: cassette. TRADE: No. CONTACT: Jim C. Studnicki, 13808 Lazy Oak Drive, Tampa, FL 33613-4924. PHONE: 813-971-6467. EMAIL: studnick@soleil.acomp.usf.edu] -Reviewed

by Bryan Baker.

Yontz Sucre
Electric Jam
Powerful instrumental electric guitar tracks from this solo artist. Yontz Sucre brings a variety of styles to the table here - blues rock, metal, jazz - and gives us an album with flash, style and warm melody. Fans of Satriani and Johnson will surely call Sucre another find; his music is dazzling. Highly recommended. [MEDIA: CD. PRICE: \$10.00 from BuzzJam Music, PO Box 30773, Raleigh, NC 27622. TRADE: No. CONTACT: Abbott Promotions, PO Box 35558, Richmond, VA 23235. PHONE: 804-272-7522. FAX: 804-272-7522. EMAIL: sunday@infi.net] -Reviewed by Bryan Baker.

Superfinemagneticparticle
Murk
A mixture of sounds that sometimes fall into discernable patterns and often not. The mix is clean and full of space, as if a sound is let in to wander in an empty room, perhaps to mingle with a few other occupants and then, just as easily, it escapes. The effect is a nice sort of ambience and curious interplay. [MEDIA: cassette. TRADE: No. CONTACT: IMMPP, PO Box 418, Princeton, NJ 08542. URL: <http://www.xingnet.com/immpp/welcome.htm>] -Reviewed by Bryan Baker.

Dan Susnara
Idyllic
This is Dan Susnara's only solo release of 1995 (coming very late in December as it was). Idyllic pushes the edge of pop song forms, combining all sorts of styles into something that can only be called his very own. Harmony pop, industrial, sound collage, Euro, funk and folk are all in there somewhere. With an emphasis on something truly unique. [MEDIA: cassette. PRICE: \$4.00. TRADE: Query. CONTACT: Mumble Mumble Music, 7806 So. Kilpatrick, Chicago, IL 60652. PHONE: 312-735-5792] -Reviewed by Bryan Baker.

Dan Susnara
Would
"NO TAPE LOOPS, SAMPLING OR PERCUSSION" states the warning label on Dan Susnara's tape "Would". There should also be a "WARNING: REPEATED LISTENS COULD BECOME HABIT FORMING". Mr. Susnara's songs are a unique experience, but once you've acquired the taste, it's listenable in its own strange way. Dan uses acoustic guitars, a haunting voice and electronic keyboards to deliver his poignant, often angry songs. There's no lack of humor either, as demonstrated by songs like "Skewered Limbaugh, Served In Portions". The song "Anyone Can Buy A Gun In This Town" is no gun control rally, but a dark story of a tortured soul seeking vindication via a combination of violence and 15 minutes of fame. That song also keeps popping up on my cerebral jukebox, a testament to its chorus hook. [MEDIA: cassette. PRICE: \$6.00. TRADE: Query. CONTACT: Mumble Mumble Music, 7806 So. Kilpatrick, Chicago, IL 60652. PHONE: 312-735-5792] -Reviewed by Mike Bowman.

Dan Susnara
Rayenbo Parke

This is Dan's "White Album", his "Oranges And Lemons." An opus of fourteen tracks on which Dan's quirky approach to psychedelic pop matures into a true style. The keyboards, horn-woodwind-string sounds, drum machine, guitar and multi-layered vocals all melt into a skewed pop sound far richer than most hometapers achieve. The songs come from a show tune tradition, but there is plenty of Brian Wilson and Syd Barrett here, all dosed with a hit of psychedelic noise. Dan's vocal style is an acquired taste, with the unusual harmonies and (faux?) Brit accent. If you're going to own one of Dan's tapes, this is the one to get. [MEDIA: vinyl. TRADE: No. CONTACT: Mumble Mumble Music, 7806 So. Kilpatrick, Chicago, IL 60652. PHONE: 312-735-5792] -Received on 3/8/97. Reviewed by Mike Bowman.

TagYerit
Heavy Construction

Made up of husband/wife team of Flo and Rich Newman, TagYerit refer to their music as "quirk rock," and that's a pretty apt description when you consider some of the influences you might hear as you listen to this extremely eclectic album. Southern rock/boogie, art/prog rock and 40's do-wop/swing all take a bow. The album also succeeds in showcasing the talents of singer guitarist Flo Newman who plays a strangely carved rabbit guitar and whose style is often peculiar to match. Guitar lovers in the tradition of Les Paul should take note of this one. And Ms. Newman's vocals shine here as well, complete with multi-part harmonies that skirt jazz and pop and folk and have a whole lot of fun besides. TagYerit is definitely unique and if you're looking for something different without sacrificing depth while throwing in plenty of surprises this is it. [MEDIA: CD. TRADE: No. CONTACT: Wabbit Wecordings, PO Box 0823, Amherst, MA 01004-0823. PHONE: 413-256-0248. EMAIL: tagyerit@bcn.net. URL: <http://www.bcn.net/~tagyerit/index.htm>] -Reviewed by Bryan Baker.

Tinty Music
The Four Phases of Realisation

I found this release the most difficult of the four Tinty releases reviewed here. Noisy improvisations with nontraditional sounds of electronic feedback and white noise and more. For reference see, perhaps, Minoy who spews madness upon his magnetic particles in an unrelenting barrage, while Tinty's Kevin O'Conner flirts with such things like a dancer on a quest for discovery. [MEDIA: cassette. PRICE: \$5.00 (outside n. america add \$3). TRADE: No. CONTACT: Tinty Music, PO Box 85363, Seattle, WA 98145-1363. PHONE: 206-632-9369. FAX: 206-545-2868. EMAIL: tntmusic@halcyon.com. URL: <http://www.halcyon.com/tntmusic/welcome.htm>] -Reviewed by Bryan Baker.

Tinty Music
Veiled Faces, Moving Shadows

The sounds of static washing up on some fractal beach. Controlled ambience with flutters of analog

digression. [MEDIA: cassette. PRICE: \$5.00 (outside n. america add \$3). TRADE: No. CONTACT: Tinty Music, PO Box 85363, Seattle, WA 98145-1363. PHONE: 206-632-9369. FAX: 206-545-2868. EMAIL: tntmusic@halcyon.com. URL: <http://www.halcyon.com/tntmusic/welcome.htm>] -Reviewed by Bryan Baker.

Tinty Music Noise Unit
Sublimation

Outstanding electronic sound manipulations.



Subtle, meandering, full of blips and noise washes, entirely improvised and presented with little if any editing. The recording and packaging here is in the tradition of classic K7 tape artists, with its certain handmade quality. Highly recommended to those looking to exploring more experimentally challenging sounds. [MEDIA: cassette. PRICE: \$5.00 (add \$3 outside n. america). TRADE: No. CONTACT: Tinty Music, PO Box 85363, Seattle, WA 98145-1363. PHONE: 206-632-9369. FAX: 206-545-2868. EMAIL: tntmusic@halcyon.com. URL: <http://www.halcyon.com/tntmusic/welcome.htm>] -Reviewed by Bryan Baker.

Tinty Music Noise Unit
abstractions

Abstractions is extreme noise processing, tumbling in on itself, devouring itself in an endless round. Like the soul of music in a black hole, perhaps. [MEDIA: cassette. PRICE: \$5.00 (add \$3 outside n. america). TRADE: No. CONTACT: Tinty Music, PO

Box 85363, Seattle, WA 98145-1363. PHONE: 206-632-9369. FAX: 206-545-2868. EMAIL: tntmusic@halcyon.com. URL: <http://www.halcyon.com/tntmusic/welcome.htm>] -Reviewed by Bryan Baker.

Truthcircle
3/3

Truthcircle packs a punch to the gut in its brand of modern funk rock. While lots of new bands are working this same corner, Truthcircle makes a difference on its debut, with drummer Tom Baratta's progressive metal-influenced drums combined with Scott Hildner's fluid bass thump and Al Mitchel's bluesy, expressive vocals. A new favorite for lovers of the genre. [MEDIA: CD. TRADE: No. CONTACT: Airquake Records, 16 Park Ave., Rutherford, NJ 07070. PHONE: 201-507-8880. FAX: 201-531-7655. EMAIL: looperanne@earthlink.net] -Reviewed by Bryan Baker.

Various Artists
18 Artists From the Mail Underground to You

A wide-ranging 1994 compilation of underground recording artists. Broca's Area, Cage, Curtis E., Ecstatomatique!, Fossil Fuel, Gearman, David Jewell, Beauregard Jones, Kramer, Pandora's Lunchbox, Philcobendyx, Sunshine Company, Pure Plastic Tree, Slang Girl, Space Ocean, Time Or Dirt, Trespassers W., Moodpussy and Ya-Ne-Zniydo. Music from punk to spoken word to folk jazz and more. Sound quality ranges as well, but get this one for the diversity. [MEDIA: cassette. PRICE: \$3.00. TRADE: Yes. CONTACT: Pandora's Lunchbox / Opulence, PO Box 2071, Wilmington, NC 28402-2071] -Reviewed by Bryan Baker.

Various Artists
From the Ladle To the Gravy - an Alberta Covers Compilation

A Green Pepper records compilation of Edmonton and Calgary bands under the direction of label head Brent Oliver. The CD was recorded over a year in individual one-day recording sessions and has each of the young bands covering well-known songs by bands like the Beatles, Billy Joel, Paul Simon, XTC, Bob Dylan, AC/DC and others. For me, it works when the bands do something different with a song like The Piemyn's excellent rendition of Simon's "50 Ways to Leave Your Lover." While Fire Engine Red's take on Steve Earle's "Billy Austin" is simple and haunting. [MEDIA: CD. TRADE: No. CONTACT: Green Pepper Records, 10414-125st, Edmonton, AB, CANADA, T5N 1T2. PHONE: 403-453-6224. EMAIL: boliver@gpu.srv.ualberta.ca] -Reviewed by Bryan Baker.

Various Artists
Generation XL: In Love With Lisa Suckdog

This comp, lovingly assembled by Tony Boies is an instant cassette culture classic, what with the songs of the provocative Lisa Suckdog as the subject matter and a healthy array of cassette artist weirdos (Broca's Area, Asseater, Finn McCool, Flowers of

Darkness, Infant Mort, Dizzy & Topless, Carl Patzer Chaos, Space Ocean, Fuck, The Micronauts, George Willard and Kill the Hippies) how could you go wrong? The Suckdog experience even gets a huge lift in the musicality department, although you've still got to really enjoy a pretty heavy dose of outer strangeness to dig this tape. [MEDIA: cassette. TRADE: No. CONTACT: Nut Music, Box 5033, Herndon, VA 20172. PHONE: 703-476-2856. EMAIL: tboies@globalcom.net. URL: <http://www.shentel.net/nutmusic>] -Reviewed by Bryan Baker.

Steve Vargo

Steve Vargo writes, "The music that we play is a combination of Jazz, Afro-Brazilian, cool folksy and rock." The lineup includes guitar, percussion, sax, bass and mandolin, making for a very eclectic blend of styles and musics. The right blend of artsy Adrian Belew and worldly David Burne; tight, but certainly not afraid of some fun exploration. Really good stuff. Vargo wants to contact anybody who is interested in corresponding with musicians in Virginia. He'll send you free tapes and wants your input. [MEDIA: cassette. TRADE: No. CONTACT: Steve Vargo, 412 Griffin Avenue, Williamsburg, VA 23185. EMAIL: svag@confs.wm.edu] -Reviewed by Bryan Baker.

Various Artists

Go On Girl

This disc features the work of largely female-led bands from folky duos to arena rock to fun bar band stuff. Velvet Hammer's music has a classical sweep to its anthem rock sound. Amanda's Waiting's "Pretty Good For a Girl" sounds the oft-spoken phrase and the unspoken reply, while Gate 18's "Nikki's Tits" should get more than a few chuckles. Good stuff. [MEDIA: CD. TRADE: No. CONTACT: 100% Fret Free Music, 108-22 Queens Blvd. #226, Forest Hills, NY 11375. PHONE: 212-592-3842. FAX: 718-441-8355. EMAIL: getheard@aol.com. URL: <http://www.fretless.com>] -Reviewed by Bryan Baker.

Various Artists

Sheepless In Cincinnati

Cincinnati musician Roger Yeardley has gathered some of the city's musicians together to perform his songs for this compilation that serves to both highlight his blues-based songs and shows off some real fine Cincinnati talent. This is one of the best-flowing compilations I've heard and music is often right on the money, with hot guitars and sizzling organ and just a really good time throughout. [MEDIA: CD. TRADE: No. CONTACT: Balance Productions, PO Box 44288, Cincinnati, OH 45244-0288. PHONE: 513-624-0914] -Reviewed by Bryan Baker.

Various Artists

Cool Yule

Lovers of pristine modern guitar pop need look no further than this upbeat collection for their yuletide musical splendor. Optional Art has put together an indie collection of standards and originals performed by some of the pop underground's finest artists, including Monsters Under the Bed, John T. Baker, James Nicholson, The Spongetones, The Whirligigs, Cool Blue Halo, Bill Retoff and the Sleigh Riders (Ray Carmen, Johnny Dresden, James St. Vrain and Wally Bird). Optional Arts label head Rich Horton (Rich Arithmetic) provides vocal, instrumental and production skills on several of the cuts. And like all of Horton's releases, Cool Yule is a shining example of modern harmony/guitar/pop.



Highly recommended. [MEDIA: CD. TRADE: No. CONTACT: Optional Art, PO BOX 22691, SEATTLE WA 98122-0691] -Reviewed by Bryan Baker.

Various Artists

FED X

A great compilation LOADED with a variety of stuff (mostly song-oriented) ranging from straight-ahead rockers to percussion pieces to vocal pieces to Russian backporch twang (really!). Highly recommended and the sound quality is excellent throughout. You might also subscribe to the series in which more of the same is offered on a quarterly basis. Go ahead! [MEDIA: cassette. PRICE: \$3.00. TRADE: No. CONTACT: Pandora's Lunchbox / Opulence, PO Box 2071, Wilmington, NC 28402-2071] -Reviewed by Bryan Baker.

Various Artists

Radius #3 & #4

Moving forward with the idea that radio is not all dead air, Nonsequitur's RADIUS series focuses on cutting edge radio programs that challenge preconceived notions of what radio is "supposed"

to be. The series showcases the work of Hildegard Westerkamp, Darren Copeland, Algojo (Algojo, and Robert Normandeau and other radio artists from Canada. Interestingly, all the shows here collage a similar kind of sonic landscape, fusing elements of found sounds into a melange (some text-based, predominantly French, while others have no text at all, only sound) that flows into a beautiful concrete synthesis. [MEDIA: CD. TRADE: No. CONTACT: ¿What Next? c/o Nonsequitur, Inc., PO Box 344, Albuquerque, NM 87103. PHONE: 505-224-9483. FAX: 505-224-9483. EMAIL: ean@tiac.net. URL: <http://www.nonsequitur.org/>] -Reviewed by Bryan Baker.

Various Artists

lower than puh

A good introduction to several good lo-fi rock bands on the Lower label. Favorites of the bunch are Fungobat and Paul Nini. [MEDIA: cassette. PRICE: \$2.50. TRADE: No. CONTACT: Lower Records, 154 Charleston Ave., Columbus, OH 43214. EMAIL: nini.1@osu.edu. URL: <http://er4www.eng.ohio-state.edu/~hartw/lower.html>] -Reviewed by Bryan Baker.

Various Artists

Homebrew Vol 1: Adventures in Lo-Fi

A very wide ranging compilation of artists in the cassette underground. Mostly rock-oriented, but a healthy dosage of electronic and other far out stuff is included (and very welcome on my end). Artists include The Church of Crotch, Concubines, Dead Republican, Duo-Saur, Emily, Entropical Utopia, Frankenstein Radio Bozo Controls,

Fungus, Howard, Dave Kaufman, Liquid Entropy, Pinhead, Shiver UK, Simian Aides, Simon, Slowburn, Sweeping the Noise Floor, The Thuggs, Twisted Helices, Mike Uva and, "everyone's favorite," Velcro Mary. This is one of those comps that's cheap enough to work as a sampler for further exploration into what the bands have to offer. Recommended. [MEDIA: cassette. PRICE: \$2 or a blank tape and return postage. TRADE: No. CONTACT: Buttunch Records, 56 Murphy St., Apt. 6, Binghamton, NY 13905. EMAIL: bd90603@binghamton.edu. URL: <http://www.afn.org/~afn28209/but.htm>] -Reviewed by Bryan Baker.

Various Artists

Words in Our Mouths

Words in Our Mouths is the culmination of KD's interactive hometaping project that began with the "Words In My Mouth" cassette. On the latter's j-card, KD asked listeners to send him their homerecorded versions of the songs on the tape. The result is a collection of "cover" songs that showcases the diversity in today's homerecording techniques and styles. Your's truly has the lead off

track, my slow and sludge-like take on "A Snake And Your Car". Sinister Dexter's "Snake" however, has a cleverly placed snake-charmer riff and a raw, punkabilly attitude. Later on, Plundershop treats "Snake" as a wistful lament, an acoustic guitar and vocal rendition with faraway overdubs. KD also covers his own songs, giving what was originally an acoustic-folk song a rock'n'roll workout. [MEDIA: cassette. TRADE: No. CONTACT: K.D. SCHMITZ, PO Box 1806, Poughkeepsie, NY 12601] -Reviewed by Mike Bowman.

Velveteen Silken Trio

This band threw several songs together in hopes of, "... getting our music out." The trio combines raw 70's-style punk and 90's noise rock, wrenching a crackling, tin-can sound out of their amps that sounds really cool. The six songs here are all keepers. My favorite is "Got Soul," with its Bo-Diddley type shuffle verses. "(K)no(w) Better" closes things out with a Mary Chain wall of guitar distortion and feedback. [MEDIA: cassette. PRICE: \$3.00. TRADE: No. CONTACT: Jeremy Osborn, 11 Oakwood Ct., Carrollton, KY 41008. PHONE: 502-732-5567] -Reviewed by Bryan Baker.

Velcro Mary

Determined lo-fi songs that make up in variety and an assortment of musical surprises what they lack in chops. Maybe Peter's drums fall out of beat now and then and the guitars have a tendency to drop in and out of tune, but I liked the many different approaches here. Jason's guitar work never mines any one territory for long before it's off exploring something new. Definitely worth a look. [MEDIA: cassette. PRICE: \$2.00. TRADE: No. CONTACT: M8BR, 21 St. Ann's Drive, Hazleton, PA 18201. EMAIL: erb@epix.net. URL: <http://www.angelfire.com/pa/m8br/index.html>] -Reviewed by Bryan Baker.

Verity

Digital Planet

Airy, nearly ambient space music. Mostly static atmospheres in the tradition of Tangerine Dream, et al. Verity's style can render even a song with a title like "The Ascent (Part 1 and II)" with little linear progression. Digital Planet's studied subtlety contradicts an evolving sort of drama, like nature itself. [MEDIA: cassette. PRICE: \$10 cassette; \$15 CD. TRADE: No. CONTACT: Atomic City, PO Box 81175, Pittsburgh, Pennsylvania 15217-0675. PHONE: 1-800-357-WORKS. EMAIL: atomic-city@netcom.com. URL: <http://pd.net:80/atomiccity>] -Reviewed by Bryan Baker.

Chuck Wagner

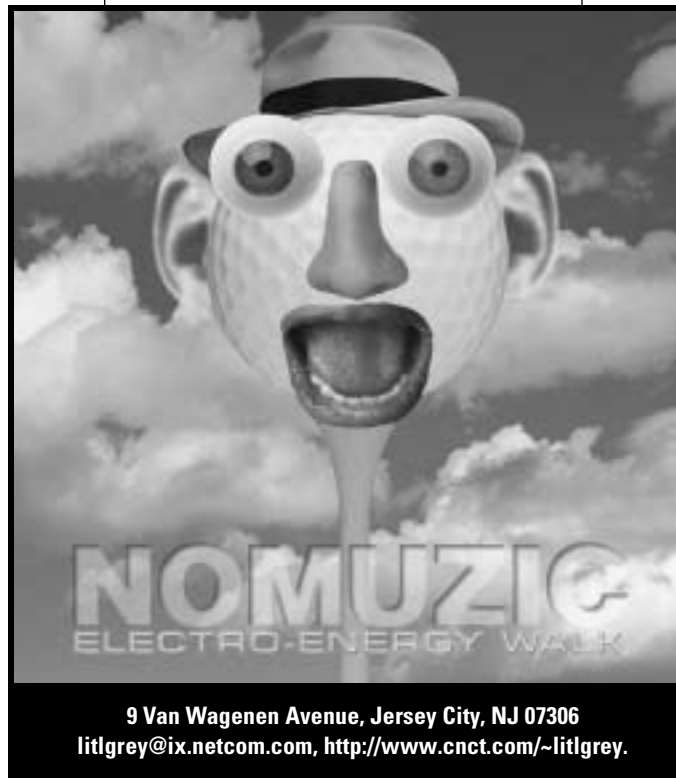
Four Warm Misfits & Five Sense

A tape full of improvisational electric guitar that snakes around itself in a mostly light and ambient

manner. Wagner pushes things above mere noodling 'cos the whole thing fits together. [MEDIA: cassette. TRADE: No. CONTACT: Fencewalker, 6416 Fraser St., Vancouver, B.C., V5W 3A4 CANADA] -Reviewed by Bryan Baker.

Wallpaper

Wallpaper features members of New Bad Things and this here is a decent collection of lo-fi tuneage that moves from homotaper noodling to garage band jamming to electronic improvisation - sort of what you might expect from the homotape world. [MEDIA: CD. PRICE: \$6.00. TRADE: No. CONTACT: Blackbean Placenta Tape Club, 1242 meta street, ventura, ca. 93001. EMAIL: bbptc@ix.netcom.com] -Reviewed



by Bryan Baker.

Whistle Pig

this is not a truck!

You gotta love a band that puts the chord sequences of their songs above the lyrics on the j-card. Play along with Whistle Pig! Especially if you like The Ramones. There is a searing buzz saw sound to the guitars that is so lo-fi it'll shred your eardrums. The drumming is energetic but klutzy, and the lyrics are surreal - all reasons to like this tape. Plus, these guys actually write catchy stuff. This is the sort of band you find down at your local old timer's bar, where they only serve Bud or Old Milwaukee, and they've decided to let the neighborhood kids cut loose on Friday and Saturday night gigs. Good job fellas! [MEDIA: cassette. TRADE: Query. CONTACT: Whistle Pig, Box 5, Keuka Park, NY 14478. PHONE: 315-536-9168. EMAIL: kvanatta@vivanet.com] -Reviewed by Mike Bowman.

Wilbur

Sweet Potatoes

Wilbur has somehow managed the distinction of appearing on every Crut tape (eleven of them). John Book writes, "Fans of Crut wanted to hear more of Wilbur, just to see if this shy, passionate guy is worth a few songs." Fans of Crut's strange brand of catch-all lo-fi will probably want to give this a try as well, even though it's pretty much altogether different. Lifted disco and soul R&B beats along with strange low-end synths and the ever present Wilbur crooning/rapping about love and strutting like a cross between Steve Erkle and Little Fyodor on a needle full of spanish fly. Crazy. [MEDIA: cassette. PRICE: \$5.00. TRADE: No. CONTACT: IN*10*C/T Records, 1514 E. 11th, Spakane, WA 99202. PHONE: 509-534-4341. EMAIL: YCAA10A@prodigy.com] -Reviewed by Bryan Baker.

XPensive Dogs/Wat Tyler

XPensive Dogs use the internet to make music, employing CU-SeeMe video communication, Chat, Email for changing sequence data. Vocalist Gary Tanin provides some unique vocal work. His harmonies here very unique breathing life info what otherwise is some pretty average material despite the talents of Greg Koch (official Fender USA guitarist). Wat Tyler's portion on the disc is a refreshing surprise at every turn. The English outfit slap doses of comic theater and an original sort of performance punk onto a fast-paced ride from song to skit. Excellent! [MEDIA: CD. TRADE: No. CONTACT: Mondello Music, PO Box 451, Collinsville, CT 06022. EMAIL: mondello1@aol.com] -Reviewed by Bryan Baker.

Yak!

Exiles on Montgomery Street

This Blacksburg, Va., 4-piece arose out of the ashes of Milk Badger going through a number drummers and assorted other players before settling on their current lineup. The music embraces a sort of postpunk garage band ethic and Byrds-like guitar focus with a raw, distorted edge. Very good stuff. [MEDIA: vinyl. PRICE: \$4.00. TRADE: No. CONTACT: Squealer, PO Box 229, Blacksburg, VA 24063. PHONE: 540-951-9780. EMAIL: madnbut@vt.edu. URL: <http://www.mal.com/~squealer>] -Reviewed by Bryan Baker.

EDITOR'S NOTE: Make contact with the artists listed here. Lots of DiY artists will trade their own recordings for other DiY recordings. GAJOOB suggests that all DiY artists purchase at least one DiY recording per month. You'll benefit by hearing music you can't get anywhere else, exploring new sounds and getting to know artists on a level unheard of through traditional channels.



THE BAAAACK PAGE

Why five cent music is no longer on the Web.

First of all, five cent music and five cent buddha are not really dead, they're just on indefinite hiatus, while I try to deal with the real world like graduate school, teaching, politics, etc...

The main reason for discontinuing the five cent review and all that was that I realized how goddamn irrelevant it all was. Despite a lot of idealism on the part of many DIY participants, the fact remains that 90% of the people involved are not interested in making good music, nor are they interested in hearing the legitimate creative efforts of other people. The real problem with so much "mainstream" commercially-produced music is not the mode of production, but the attitude of arrogant self-importance that comes along with it. Genuine artists appear in all kinds of music, as do the huge masses of "attitude-musicians" more obsessed with projecting the right image than actually producing good music. How much money is spent promoting the music is actually irrelevant. And the truth is, there isn't enough DIY out there (as far as I can tell) to make the 10% that are serious artists worth the effort to search out.

Given this, I found it impossibly difficult to maintain any kind of objectivity in reviewing. After the hundredth oh-so-serious tape of electronic doodling masquerading as musical innovation (it's been done, guys!) and lacking even the faintest trace of a sense of humor, I began to find it downright impossible to judge any of it on its own merits. And the sad thing is, not only has this schtick been done, it was done in the 1930's! And a lot better, as well.

But it's not my intention to degrade any particular musician or style. My main reason for quitting is that none of it made any difference. Not only will none of this effect any change within music, it won't come close to affecting anything outside of music. And to be honest, I'd like to see some connection between what I do and the real world. It's much more important to me to be involved politically than musically. And here I suppose I was looking for too much in the music: the sad and confused mixture of libertarianism/anti-rationalism infiltrating the DIY scene just isn't my cup-o'-tea.

It remains to be seen whether I'll be able to continue my musical exploits in a much more limited way. In the case that I do, there are numerous people out there I'm still interested in trading with. I think you know who you are.

Oh well, see ya. —Phil Riley

Why gajoob is.

I went through the same sort of thing as Phil is going through, back in GAJOOB's early days. I was receiving a lot of "music" which seemed to me to be nothing more than mindless noodling masquerading as cutting edge musical innovation. But I was coming from a background decidedly grounded in, more or less, popular rock'n'roll. And "challenged" seems to be the operative word here. I hear things differently now because of it. And I'm grateful.

To be honest, what tests my devotion to promoting DiYism is the fact that most DiYers are not really interested in anything more than promoting their own personal work. It continually astounds me why more people don't get truly involved. Even for purely selfish reasons, actively participating in DiY activities helps recording artists grow tremendously. When you open your ears to new sounds it opens up your own sonic world view in terms of your own recordings. I can't tell you how much I've grown musically by doing this GAJOOB thing; and my output is a small fraction of what it was before I started. Listening and participating in DiY activities, I think, is very important.

What fueled the "schtick" in the 1930's is the uninhibited freedom of recording for its own sake, and it is what fuels DiY recordings being made today. It is simply the act of people communicating, and being free to do so. And I believe that providing a resource so that these various forms of communication are given a chance to be heard, besides promoting outlets for activities to foster this mess of creativity, is important. That is why GAJOOB exists.

And from my perspective of doing GAJOOB for nearly a decade, I believe DiY recording HAS effected change within music, and will continue to do so. Admittedly, it has NOT affected whose making money; the big business aspect of music making seems poised to swallow DiY and sell its by-products as scented excrement on the mass market just as it has other independent movements of the past.

But DiY recording will continue because PEOPLE need to communicate. And whether that communication takes the perceived form of masquerade or substance, it is communication in either respect, and providing an outlet for it is important if you ask me.

Phil Riley's Five Cent Music can be reached at 3006 Ruth Street, Durham, NC 27704. Email: priley@math.duke.edu. Phil was GAJOOB's generous archivist for the early issues of The DiY Report, besides many other DiY-related resources, including the Eugene Chadbourne discography which still resides at <http://www.math.duke.edu/~priley/>. His music as Five Cent Buddha is very highly recommended.

Michael J. Bowman (MJB)
Artemis Atomic

Brand new and previously unreleased from MJB. Contact: MJB (Michael J. Bowman), 11 Orchard St. Cold Spring, NY 10516, 76365.400@compuserve.com, <http://ourworld.compuserve.com/homepages/mjb Bowman>

Lords of Howling
All the Ways to Come

From their 5th tape. Always amazing. Contact: HC 81 Box 629, Questa, NM 87556

Scott Brookman
Kidz In Service For Satan

Currently unreleased and one of the first songs recorded on Brookman's new digital 8-track. Contact: PO Box 14719, Richmond, VA 23221,

www.umn.edu/nlhome/g325/olso0209/

Ralph Solo

Ralph Solo is Mike Landucci's outfit (see interview this issue) and this song (something about Marigolds or Magnolias, I think) is true to the hallowed lo-fi taping spirit.. Contact: Blackbean Placenta Tape Club, 1242 meta street, ventura, ca. 93001, bbptc@ix.netcom.com.

Rotcod Zzaj/John M. Bennett
Skinless He (edit)

Rotcod Zzaj and John M. Bennett have combined their thoroughly unique talents and styles on more than one occasion and this is my favorite. Contact: Zzaj Productions, 5308 65th Avenue SE, Lacey, Washington 98513,

Murad Blume
Pastry With a Half Life

Blume's work is new to me and a bit difficult to explain. Noisy sounds that manage to fold into a cohesive mix.

Eleven Shadows
Kombai

This track is from his most recent work, slated for CD release sometime soon. Contact: PO Box 17283, Encino, CA 91416, Burglar@primenet.com.

Dead Air
Pitch Spot

Dead Air jabs the recording world with contextual samples of things like radio talk show hosts, preachers and advertisers. Contact: 4929 Linden Rd. #817, Rockford, IL 61109.

Dino DiMuro
Wait For Me Nicole

Dino DiMuro has been a mainstay in the DiY network for years. This track, a lighthearted song for hometaper compatriot Don Campau's daughter, is an old favorite of mine, remastered especially for this compilation. Contact DiMuroTunes, 8425 Lurline, Winetka, CA 91306, recordings@aol.com.

Russ Stedman
Cosmos (Shop VAC)

Stedman is a DiY wildman who seems to know no musical boundary. This track is from one of his most recent outings and, as usual, defies any sort of description. Contact: Jovial Milkman Music, PO BOX 89224, Sioux Falls, SD 57109, jovmilk@iw.net, <http://www.angelfire.com/sd/jovial>.

Plundershop
Unopened Letter

Plundershop (Brantley Fletcher says he started doing this as a cure for smalltown boredom) is a new one to GAJOOB's pages. Contact: Flaming Biscuit Records, MSC BOX 242, 66 George St., Charleston, SC 29424, dbfletcher@edisto.cofc.edu.

NOMUZIC
Electro-Energy Walk

NOMUZIC is veteran tape network icon Carl Howard of audiofile Tapes. Howard's aT label is one of the must-see stops for any DiYer. Contact: 9 Van Wagenen Avenue, Jersey City, NJ 07306,

litlgrey@ix.netcom.com, <http://www.cnct.com/~litlgrey>.

Vanilla Buttshake
Funktron

This is from the hilarious and seriously FUNKY Journey to the Center of the Butt tape. William Barnes' Aural Adventures label is active in the hometaping underground, acting as a growing point of distribution for many artists. Contact: 2081 Revere Dr., Concord, CA 94520, auraladven@aol.com.

The Blind Mime Ensemble
I Didn't Start the War

Um, yeah, your friendly editor does the hometaping thing too. This is something I did with guitars and bass and vocals and lots and lots of echo. Contact: GAJOOB.

Ray Carmen & Ken Clinger
I Know You Know

From Ken and Ray's Hopes and Fears collaboration tape. Ray does vocals (and some other things) while Ken does music (and probably some other things too). Contact: (Ray) Pop! Productions, PO Box 8864, Canton, OH 44711-8864, ab704@acorn.net, <http://members.aol.com/raycarmen/rec.html>. (Ken) Bovine Productions, 311 Stratford Ave. #2, Pittsburgh, PA 15232-1108, clinger@duq2.cc.duq.edu.

BB2X4
Mr. Unamused

From the DiY world of K.D. Schmitz who has been displaying musically schizophrenic tendencies for several years, ranging from recordings of young family members belting out heartfelt tunes to straightforward bedroom rock'n'roll, and now this track of loud, industrial-type confusion about the ever-frightening menace of clowns. Contact: PO Box 1806, Poughkeepsie, NY 12601.

All copyrights to this stuff are held by the artists responsible for the sounds. Scott Brookman is affiliated with BMI.

If you want to hear more, write directly to the artists. Even if it's just a little feedback or something, make contact and let them know they're being heard.

THE SMELL OF SUCCESS COMPILATION CD NOTES

sbrook@vcu.edu, <http://felix.vcu.edu/~sbrook>.

Doug Michael
Pilot

Always among my favorite DiY guitarists. Contact: Doug Michael, 2889 Seville Cir., Antioch, CA 94509-4519, dmic27@ccnet.com, <http://www.ccnet.com/~dmic27>

Stegor
Sneeze

Stegor is DiY artist Greg Mathieson who is part of the Tim Id Productions group of people who do work as recording artists and DiY radio show hosts, among other things. This is an old, unreleased recording (originally slated for Ooh Ooh Music's Pop Cult zine) with a special mix especially for this CD. Contact: Greg Mathieson / Stegor, 16406 Grenoble Ct., Lakeville, MN 55044, gkm@skycorp.com, <http://www.skycorp.com>

rotcod@tacoma.nwrain.net, <http://www.nwrain.com/~rotcod>.

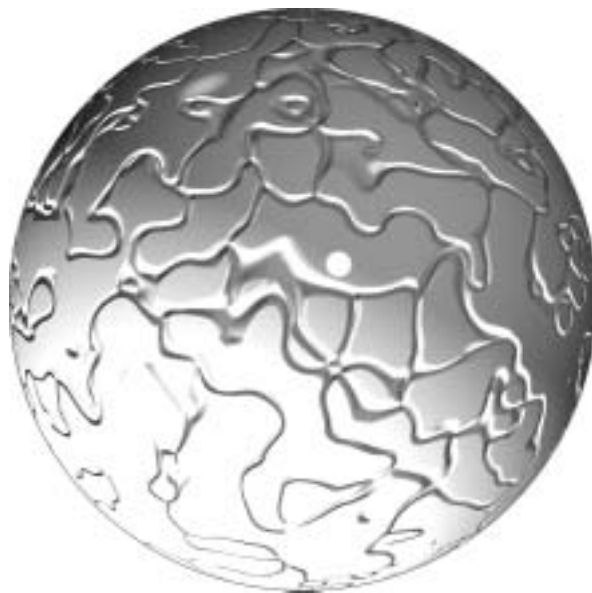
Book of Kills
I Start to Fall

Jim Shelley/Book of Kills has been around the DiY network for several years and has umpteen tapes and a piece o' vinyl to show for it. "I Start to Fall" is from his most recent tape, Splendid Trigger. Contact: Jim Shelley, 206 High St., Bridgewater, VA 22812, jnipe@shentel.net.

Art Paul Schlosser
Your Empty Inside

Any of you from Madison, Wisconsin have probably encountered Art on the streets belting out his unique style of songs with vocals, guitar and kazoo. Contact: 214 Dunning, Madison, WI 53704.

The Smell of Success



Michael J. Bowman • Lords of Howling • Scott
Brookman • Doug Michael • Stegor • Ralph Solo
• Rotcod Zzaj & John M. Bennett • Book of Kills
• Art Paul Schlosser • Murad Blume • Eleven
Shadows • Dead Air • Dino DiMuro • Russ
Stedman • Plundershop • NOMUZIC • Vanilla
Buttshake • The Blind Mime Ensemble • Ken
Clinger & Ray Carmen • BB2X4

**MICROPHONE
GIVEAWAY**

**DIY RELEASES
REVIEWED**

**THE SMELL OF
SUCCESS DIY
COMPILATION CD**

**MIKE
LANDUCCI**

**JIM
SHELLEY**

**START YOUR OWN
RECORD LABEL,**

**EVA-TONE
SOUND
SHEETS**

**SCOTT
BROOKMAN**

**LAWRENCE
SALVATORE**

**RECORDING
DRUMS**

**ELEVEN
SHADOWS**

**MAKE YOUR
OWN DAMN CD!**

**GETTING
HEARD**

**HUNDREDS OF
CONTACTS &
DIY ACTIVITIES**

